

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

JANUARY 1964

35¢ PER COPY

LOOKING AHEAD
(See page 7)



"YOU'RE THE BOSS"

NEW SINGING SQUARE DANCE

For the first time in history, here is a genuine calypso rhythm and mood for a square dance. Cleverly adapted and played with a b-i-g beat by the PETE LOFTHOUSE BAND, the routine was written by ED KEEN of San Jose, Calif. Because of his many trips to Bermuda, AL BRUNDAGE was able to come up with a bit of Jamaican accent on his terrific job of calling this number. Delightful dancing—VERY easy to call.

WINDSOR No. 4827 (flip instrumental)



FRESH NEW ROUNDS TO START OFF A FRESH NEW YEAR

"ONE DESIRE"

Interesting new two-step by LUV 'n' JOHNNY ADDERSON of Fairfield, Conn. Inspired music by the Pete Lofthouse Band and a routine well worth the learning.

"YEARNING"

JULIE & BERT PASSERELLO of Long Beach, Calif., come up with a new two-step of unusual character and quality, set to a mellow old tune beautifully played by Pete Lofthouse.

Windsor No. 4693

Windsor Records
"JUST FOR DANCING"

THERE'S A RUMBLE RAMBLIN' AROUND

... that Windsor plans to impose a "performance" fee on S/D Callers and R/D Teachers for each playing of a Windsor record. Not only is the rumor false and unfounded—it is also utterly ridiculous. Use any Windsor record where and when you want; we **guarantee** that we will never impose any charge over the regular selling price.



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

On October 23 we had the pleasure of entertaining the General Motors Retirees' Club at Killbuck Park here in Anderson. The party was attended by 150 members. Many were up in years so we planned entertainment for them and our back issues of Sets in Order came in very handy to get ideas for the party. Since we have subscribed to your magazine for some 8 years we went well-prepared. The section of your magazine called, "Square Dance Party Fun" has proved most valuable and I wish to thank you very much.

Hazel Spall
Anderson, Ind.

Dear Editor:

... As a caller and teacher just getting started I find many pages of help and inspiration in each edition of Sets in Order. Every copy is saved for using as a reference and guide throughout the year.

Ed Kimball
Puyallup, Wash.

Dear Editor:

The Labor Day Fall Round Up of the European Association of American Square Dance Clubs at Heidelberg was a very pleasant 3-day affair and we enjoyed it very much... One of the highlights was a 3-hour trip on the Neckar River, for square dancers only. We danced all the way up and down the river...

When we are not dancing we see as much of the scenery as possible... We have been to the entire Eiffel Area which corresponds to our Smoky Mountains, but they have many old forts, castles and ruins among the hills and some of them date back to the year 900...

Helen and Charlie Rapp
Dusseldorf-Benrath, Germany

Dear Editor:

... Square dancing fills a real need for wholesome recreation on overseas service bases. Many recreation facilities are provided servicemen

(Continued on page 50)



Bulletin No. 8
SETS IN ORDER
AT ASILOMAR

Weekend: January 31st to February 2nd
This session filled.

Regular session: February 3rd to 8th, 1964

There's still time to sign up for the regular winter Sets in Order Asilomar session, though there's no time to waste. With the staff made up of Frank and Carolyn Hamilton, the Marshall Flippas, Frank Lanes, and Bob Osgoods space is at a premium. There's still room however, so if you're looking for the wonderful square dance experience of a lifetime write for information and your application today.

Frank and Carolyn Hamilton have been an official part of the Asilomar family for quite a number of years. Their outstanding approach to the round dance picture guarantees you an unforgettable round dancing experience. Selecting rounds of the highest quality and teaching them so that they will be enjoyed and remembered for a long time to come is a knack with the Hamiltons. Enjoy the squares with Flippo and Lane and have a ball with the Hamiltons and the rounds.

* * *

Brochures for Summer Asilomar 1964 are now in preparation. If you've attended a Sets in Order Asilomar in the past you will automatically receive a copy. If you'd like to be added to the list, send in your name today. You might make note of the dates: July 26th through 31st, 1964. The staff will include Forrest and Kay Richards and Jack and Darlene Chaffee on rounds; with Arnie Kronenberger, Bob Van Antwerp, Bob Osgood and Ed Gilmore on the squares. Incidentally, Ed will once again conduct his outstanding callers' institute in conjunction with this Asilomar session. Watch for more news next month.

Sets in Order

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SINGING CALLS

NEW ASHMOLEON BAND — Hi- Hat *

Key: G Tempo: 130 Range: High HC
Caller: Bill Green Low LC

Music: Standard 2/4 — Piano, Guitar, Trumpet,
Drums, Bass-Guitar

Synopsis: Complete call printed in workshop

Comment: A fast moving, close timed dance in a
lively march rhythm. Lyrics are interesting and
music is well played.

Rating: Record produced by the reviewer

BYE BYE BLUES — Magic 1002

Key: F Tempo: 127 Range: High HA
Caller: Fred Bouvier Low LC

Music: Western 2/4 — Guitar, Piano, Drums, Bass

Synopsis: (Opener) Allemande — do sa do —
gents star left — partner right — girls star left
— partner do sa do — allemande — swing —
promenade. (Figure) Heads do sa do — face
sides and arch — inside out, outside in — do
it again — split two, round one — go home
and swing — sides repeat same action then
everybody swing. (Break) Promenade — heads
wheel — do sa do — ocean wave — right and
left thru — cross trail — allemande — grand
right and left — promenade.

Comment: The music is adequate and easy to
follow. This tune does not lend itself to good
meter in writing a square dance call. Dance

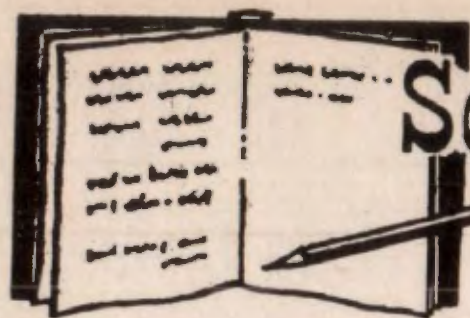
(Record Reviews continued on page 63)

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follow: ☆Average, ☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.
No rating will be shown for Sets in Order records as the
reviewer is a member of the S.I.O. staff. In place of the
rating symbol will be the initials S.I.O.



Square Dance Date Book

- Jan. 5—Visiting Caller Dance
Ranchland, Mechanicsburg, Pa.
- Jan. 5—13th Ann. N. Calif. Assn. Anniv. Dance
Auditorium, Oakland, Calif.
- Jan. 17-18—2nd Ann. Okefonokee Square Up
City Audit., Waycross, Ga.
- Jan. 17-18—11th Chattanooga Choo Choo Fest.
Peerless Comm. Ctr., Chattanooga, Tenn.
- Jan. 17-19—16th So. Ariz. S/D Festival
Ramada Inn Ballroom, Tucson, Ariz.
- Jan. 19—Beaus and Belles Winter Roundup
Recreation Center, Ventura, Calif.
- Jan. 24-25—11th Ann. Imperial Valley Assn.
Festival, Armory, El Centro, Calif.
- Jan. 25—Annual Winter Carnival Jamboree
St. Paul, Minn.
- Jan. 26—March of Dimes Benefit Dance
Ranchland, Mechanicsburg, Pa.
- Jan. 25—Country Squires/Haylofters Annual
Dance, Music Pier, Bdwlk., Ocean City, N.J.
- Jan. 26—Paws & Taws Winter Round-Up
Perl Maurer's, Bremerton, Wash.
- Jan. 31—9th Miss. Square Dance Festival
Heidelberg Hotel, Jackson, Miss.
- Feb. 1—California Council Meeting
Bakersfield, Calif.
- Feb. 2—A-Square-D Sweetheart Dance
Palladium, Hollywood, Calif.
- Feb. 8—4th Ann. Winter Carnival S/D Jamb.
Vernon, B.C., Canada
- Feb. 8-9—2nd Ann. S/D Jamb. Workshop
RCAF Station, Clinton, Ont., Can.
- Feb. 9—13th Ann. Palomar S/D Jamboree
Oceanside, Calif.
- Feb. 9—2nd Ann. Squaws & Paws Winter
Carnival Square Dance, Erie, Pa.
- Feb. 14-15—12th Ann. Round Dance Festival
Sheraton-Lincoln Hotel, Houston, Texas
- Feb. 15—Official Night Owl Dance
Fort Dodge, Iowa
- Feb. 15—Calico Squares Guest Caller Dance
Woodmoor School, Baltimore, Md.
- Feb. 21-23—11th Ann. Calif. State S/D Conv.
Fairgrounds, Fresno, Calif.
- Feb. 29—Cow Counties Casa Colina Benefit
Hoedown, Mem. Audit., Riverside, Calif.
- Feb. 29—Benefit YMCA Square Dance
Peoria "Y," Peoria, Ill.

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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AN IMPORTANT MESSAGE TO

CALLERS • TEACHERS • DANCERS !!

LET'S SET THE RECORD STRAIGHT

Recent letters and calls indicate that many of you are concerned about the possibility of an extra charge or fee being made by record producers for each time you use a square or round dance record produced by them. The labels listed below hasten to assure you that no such charge will ever be made by them and to advise you that you are completely free to use our records with a full guarantee against any liability to these producers. Time has not permitted a contact with producers other than those listed below but we are confident that this message expresses the sincere feelings of the entire square and round dance record manufacturing industry.

The square and round dance movement is our very reason for existence and it would obviously be ridiculous to make it difficult, unpleasant or too costly to use the records we make. We consider it an honor and a privilege to supply you with the best recordings we know how to make and we share your desire to contribute to the advancement and enjoyment of dancing.

**GRENN AND TOP • MAC GREGOR
MERRBACH LABELS • OLD TIMER
SETS IN ORDER • WINDSOR**

P.S. A brochure that covers the above subject in greater detail, as well as taping, copying dance instructions, and many other items of intense interest to callers and round dance teachers, is under preparation by the Association of Square Dance Producers and Distributors. Drop a line to Box 396, Temple City, Calif., to request a free copy as soon as available.



AS I SEE IT

bob osgood

January 1964

HERE COMES that month again. January—the time of year when we seem to ruin dozens of checks by writing 1963 when we should be writing 1964. January is a good time to *slow down* after five weeks of holidays, family get-togethers, club spectaculars, etc. It's a good time for planning, particularly in preparing for the coming square dancing year.

Many offices and industries post the company vacation list in January. For that reason this is the time the family must get together and make plans for a square dance vacation next summer.

We'd like to urge you once again to consider coming to Long Beach and the 13th Annual National Square Dance Convention set for July 23, 24 and 25. If you haven't sent in your pre-registration form yet your last copy of *Sets in Order* (December 1963) contained a copy. If you need additional copies just write to *Sets in Order* and we'll see that more are rushed to you.

The day after the National Convention sees the beginning of another wonderful square dance week at *Sets in Order's* vacation institute—Asilomar. On the staff will be Bob Van Antwerp, Arnie Kronenberger, Ed Gilmore and me. And with us, doing the round dance teaching, will be Forrest and Kay Richards and Jack and Darlene Chaffee. If you'd like a brochure and an application form write *Sets in Order* and as soon as they're ready one will be sent to you.

Why not make this the year you do something special with your square dancing? Perhaps a trip to the National, a vacation at one of

ON THE COVER

While we're looking at the future our attention is drawn to New York where final preparations are under way for the opening of the World's Fair later this year. Heralding the square dancing that will be part of the fair, Al and Mary Brundage and a square of their dancers get in a bit of practice in front of the not-yet-completed Unisphere and Fair buildings.

the wonderful square dance vacation institute camps, a trip to the World's Fair or some other square dancing event will make your vacation the most wonderful in your life.

Speaking of the time of year, past records show us that from the middle of January to the first of February is the second most popular time for new square dance classes to begin. If you're working toward starting a new group sometime during the coming month, you might check back to *Sets in Order's* September 1963 issue for ideas on recruiting beginners.

In the Public Eye

SHORTLY AFTER the war, in 1947 and 1948, when square dancing was just emerging as a sparkling new infant on the family recreation scene, it was relatively simple to get news of the activity into our local newspapers.

Hardly a week went by during those early days when we didn't get a call from a newspaper, magazine or radio station asking us what all the fuss was about concerning this "new" hobby.

As time went on and square dancing became more and more firmly ensconced in the American scene, newspaper editors and reporters no longer had to hunt around for information regarding square dancing. It seemed everyone was doing it and if the papers wanted a special story they needed only to look around the news room to find some enthusiastic square dance buff. The fact that it became difficult to get news of square dancing into the dailies was, in a way, a good sign. "News" is something that is unusual, rare or different. Square dancing had ceased to become "news" when at least one family in every block had taken up the activity.

Today, square dance stories in order to get into print, must compete with hundreds of other items equally newsworthy in the editor's estimation. To continue growing, square dancing must use effectively the various news media to attract public attention and consequently to bring new dancers into the ranks.

The results of a project taking several years in the planning—a handbook for square dance public relations and publicity—starts on page 33 of this issue. Who knows?—one day you may be publicity chairman for your square dance organization and the information contained in the 16 pages may be just what you're looking for. We hope so.

The International Scene

WE SEE WHERE G. Mennen Williams, king of the aftershave lotions, former Governor of Michigan, and now Assistant Secretary of State for African Affairs, recently tried his hand at an evening of calling when he put on a square dance for the African Representatives to the United Nations.

The various newspapers across the country and the news services that carried the story covered the event in a lighter vein. However, reading between the lines and paying particular attention to the various columnists, we can't help but believe that "Soapy" did himself proud—both on a personal note and for square dancing in particular. Not one to take any chances, former Governor Williams sent each of the guests more than four pages of instructions along with each invitation.

We can only imagine that this party was a huge success in many ways and a *one night stand* long to be remembered.

Thoughts on a Caller

COMPARING TODAY'S square dancing with the sport of football, we have occasion to recall those players we most enjoyed watching—not the specialists who were just brought in for one specific task—but the truly versatile players who are referred to as *triple-threat men*. Because of their versatility these men are able to perform with skill as a passer, a kicker and as a runner.

In square dancing today the valuable man is the one who can, with equal skill, handle an evening of fairly complicated dancing or keep a room full of one-time dancers happy for three hours with a *one night stand*.

The caller who gets "triple-threat" rating in our league is, first of all, basically a "good person." He knows how to act in front of ladies and gentlemen. He speaks well, dresses wisely, and

is a public relations expert, a diplomat, an electrician, janitor, musician, actor and master of ceremonies—all rolled into one.

In terms of square dance talents, he is first of all a teacher. Whether working with a class of new dancers or calling for those quite advanced, he is constantly calling upon his abilities as a teacher.

He is a team man. He works closely with his dancing partner in successfully conducting his various calling chores. He works side by side with his club officers and square dancing leaders who depend upon his knowledge and experience in helping to direct the group's future activities. He has a professional attitude toward other callers and teachers who are his contemporaries.

His attitude is one of searching for more knowledge and includes continued practice to be a better dancer and a better caller. He is constantly striving to improve himself and to encourage his dancers to improve in their dancing.

The caller who calls only one type of dance is likened to the ball player who is only called on to kick the extra point after touchdown. Being a specialist he is definitely limited in his ability and his usefulness to the activity as a whole.

If there were to be a decathlon for callers the most able would be capable of scoring high in teaching rounds and cueing them well. He would be competent in selecting and calling his patter to fit any situation. And, though he might not consider himself the *very best* when it came to singing calls, he would work on this particular field even more diligently until he had developed a style of singing call delivery that would allow him to include these dances in his program.

Despite any feeling he might have of his own inadequacy he would strive to provide his dancers with an enjoyable assortment that might possibly include contras, circle mixers, quadrilles, along with the squares and rounds in his program repertoire.

We see versatility as a keynote for the future square dance callers and we stress for them the importance of being proficient in more than just one phase of the vast square dance picture. Just as our triple-threat football player finds that he is sought after, so will our "triple-threat" caller find himself more and more valuable in the game of square dancing.

The Changing Style

AFTER SO MUCH confusion in recent years with the extra kicking, double twirling and flying saucers that creep into square dancing, we seem to have swung to the other side of the picture. As we've watched, square dancers in many different parts of the square dancing world have slowly changed their dancing habits. Most noticeably the twirl seems to be on the way out.

In watching groups in six different sections of the country during the past few months we've noted a growing inclination to drop the twirl at the beginning of a promenade and again once the couples reach home after the promenade. Perhaps dancers have revolted at the continual rough handling in a twirl and, though the twirl itself may not be rough, the lack of smooth twirling seems to have resulted in the change.

If the tendency continues in the next year or so perhaps we will begin to see the disappearance of a Box the Gnat, Star Thru, and Frontier Whirl. Certainly the Double Box the Gnat has been over-done. It will be interesting to see just how far all this goes. If we do want to preserve any remnants of the twirl, perhaps *now* is not too soon to be concerned.

Bits 'n' Pieces

● Been missing Chuck Jones lately? In recent months Chuck has stepped into new responsibilities. Having detached himself from Bugs Bunny when Warner Bros. did away with their cartoon department, Chuck has been given command of the similar department for M.G.M. You'll be seeing his name on Tom and Jerry Cartoons in the near future.

● In recent months we've received letters from quite a few of our square dance friends in London telling us that one of the most enthusiastic of their group, a man by the name of *Snowey Tobin*, would be coming to the States and to be on the lookout for him. Snowey, it appears, is unique in that he is one of London's street-sweepers and came to the States for the prime purpose of sweeping Times Square. An avid square dancer, Snowey looks up square dances wherever he goes and he's taken an active part in the various European square dance events from time to time. Perhaps you noticed some of the pictures and write-ups recently. News of him was carried

coast to coast by the various news-gathering press services.

Tempest in a Teapot

IT IS NOT AND NEVER HAS BEEN the intention of square dance record manufacturers to restrict the use of their records "only to home use." From the letters we've been receiving it appears that this is a rather pertinent topic these days. To talk about it, perhaps we should go back a number of years when the first square dance record companies were being organized.

In getting off to a start, the members of this new industry leaned heavily on the know-how and legal experience of long-established regular record companies. The design on the various labels, the numbering system, identification of masters, etc. were often utilized just because *this was the way to do it*.

In looking back at an old RCA Victor recording of about the same vintage we see this statement on the label: "Only for non-commercial use on phonographs in homes—manufacturer and original purchaser agree this record shall not be resold or used for any other purpose." Then checking the first records issued on C. P. MacGregor we take a look at their early "Dive for the Oyster" and find almost the identical wording.

As time went on and the various record manufacturers had an opportunity to sit back and realize how their records were being used they dropped such inconsequential slogans and, in checking the current releases of all of today's square dance record manufacturers, we cannot find this or a similar statement on any of them.

Those individuals who brought this furor out into the open have indeed done us all a service. It gives those of us in square dancing an opportunity to say "thank you" to the many record manufacturers who are doing such a remarkably fine job in bringing these records to the public. Now we can have the tops in square dance music without any additional cost other than the purchase price. This applies when calling to groups of any size, whether a charge is made for admission or not.

So, if you have been in doubt about all of this in the last few weeks, rest easy. The records in your record case are manufactured with the future of square dancing in mind. Call to them and dance to them to your heart's content.

WHAT ARE THEY DANCING?



I NTERESTED in typical dance programs from around the country? Sets in Order takes its annual look here at reports from actual dances. Note that round dances are indented. Our thanks to the callers who aided in preparation of this dance tally which has been a feature of Sets in Order each year since 1957. There seems to be a wider variation of choices than usual this year, with only a half dozen or so squares plus a similar number of round dances programmed with some frequency.

Topeka, Kansas—Jeans and Janes—11 years old—12 squares—Caller, Bob McDaniel

Workshop Ends Cross Over,	Star Trail/Mixed Chick	Up a Lazy River
Centers Swing	Let a Smile Be Your Umbrella	Hully Gully
Grand March	24 Hours a Day	Texas Spindizzy/There She Goes
Feel out the Floor Hash	You are the One	Dancin' in Clover/Hash
Sweet Poppa	So Long, Mary	For Me and My Gal
Lady Bird	Walkin' the Dog	Hashin' the Leftovers
Walkin' to Kansas City	What a Day	You're the Reason
Fraulein	Dixie Dandy	Her Front Door is Open

Buffalo, N.Y.—Harris Squares—5 years old—27 squares—Guest Caller, Bob Fisk

Warm Up Hash	Dancing Shadows	After You've Gone
Blue Sioux City Five	Swing Thru Breaks	Ten Pretty Girls
Fraulein	Deed I Do	Stars and Wheel & Deal Breaks
Fold Figures	Pennsylvania Waltz	Baby's Gone Bye-Bye
Ragtime Cowboy Joe	Circulate, Clover Leaf Brks.	Summary of Evening Program
Volari	Someday	You are the One
Wheel & Deal, Centers In Brks.	Blame it on Bossa Nova	Golden Gate Waltz
Things	Centers In, Cast Off	

Castro Valley, Calif.—Valley Swingers—13 years old—9 squares—Caller, Jack Logan

Potpourri of Basics & Breaks	And a Quarter More	City Lights
Raise a Ruckus	Walking to Kansas City	Wildfired Star Thru
Suzie Q and Swing Thru	Hi Lili, Hi Lo	Tie Me Kangaroo Down
Under Your Spell	Busy "B"/It's a Deal	Hot Lips
Lucky	Joan of Arkansaw	That Old Bilbao Moon
From "Three Little Words"	Dancing Shadows	No Tear Drops Tonight
Just a Gadabout	Calico Sue/Little Archie	That Old Gang of Mine
St. Louis Blues	Tennessee Gal	

Anchorage, Alaska—Northwind Whirlers Club—5 years old—6 squares—Caller, Frank Topolski &

Member-Callers	Auctioneer	Do Si Do Hash
Salty Dog Rag	Kingston Town	Del Rio
Tennessee Saturday Night	Happy Polka	Varsouvienne
Old Green River	Fraulein	Birdie in the Cage
Loose Talk	Jessie Polka Square	Waltz Quadrille
Lucky	Grand Square Quadrille	Blue Pacific
Alley Cat	Hully Gully	Doubleska Polka
Too Old to Cut the Mustard	Chop Suey Polka Mixer	Lonesome Me
Square Dance is On	Pigtails & Ribbons	Virginia Reel
Schottische	Battle of New Orleans	Seftenburger
Oklahoma Mixer	Hula Two-Step	Irish Waltz
Chewing Gum	White Silver Sands	Call Me Up
Beverly Hillbillies	Some Do, Some Don't	Teacup Chain Patter
Hambo	Tie Me Kangaroo Down	Corrido
Rye Waltz	Oslo Waltz	Side by Side
You are the Reason	Blackhawk Waltz	Smoke on the Water
Just the Same	Fallen Timber Reel	
Country Two Step		

Fort Worth, Texas—Promenaders—5 years old—8 squares—Caller, Jon Jones

Warm Up	Grand Square/Big Dipper	Lanning's Mixer
Mama Don't Allow	Oh! My Oh!	Swing Thrus
Hi Lili, Hi Lo	Al's Hash	You've Gotta Be
Mixing the Breaks	Walkin' to Kansas City	Lucky
Sugar Coated Baby	Hully Gully Twist	Baby's Gone Bye-Bye
That Happy Feeling	Wheel & Deal Break	Acey-Ducey/Roll Thru/Cast Off

Savannah, Ga.—Halo Hoppers—4 years old—6 squares—Caller, Earl Anderson

Warm Up Patter	Swing Thru Hash	New Figure Intro. Workshop
I Don't Know Why	Summer Romance	New Orleans
Jiffy Mixer	Hot Lips Mixer	Challenge Patter
Folding the Floor	Eight Chain Crazy	You are the One
Let a Smile	That's When I Miss You Most	Some old, some new Patter
Allemande Thar Var.	Square Thru/Star Thru Var.	I Get Blues When it Rains
Hear Them Bells	I Can't Quit	Good Night, Sweetheart

Billings, Mont.—Star Allemander Club—9 years old—8 squares—Caller, Larry Faught

Swing Thru Warm Up	Aloha to You	Diagonal Chains
Cotton Fields	Island Chain/Ride the Ferry	Blue Hawaii
Pazzo Pazzo	Puff the Magic Dragon	Enchanted Two Step
Arky Variations	City Lights	Mamselle Patter
I Don't Care	Square Thru Hash	I Want to Go Home
Fraulein	Gold and Silver	Broken Hearted
Swing Thru Gnats	Clarinet Capers	Let a Smile Be Your Umbrella

Chicago, Ill.—Lawson Grand Squares—4 years old—6 squares—Caller, Chuck Horak

Stealin' Kisses	Acey Ducey/Swing Thrus	You're the Reason
Patter (Easy Hash)	Alabama Jubilee	Tipperary
Alley Cat	La La La	Golden Gate Waltz
Fraulein	Mannita Waltz	Rhythm in the Rain
Island, Sparky, Dixie Cup Ch.	Patter (Easy Hash)	Hash (Review—Chains, etc.)
Love Ya	Ragtime Banjo Ball	Grand Square
Left Footer's One-Step	Walkin' to Kansas City	Goodnight Waltz
Love Makes World Go Round		

New Orleans, La.—Balance and Swing—9 years old—8 squares—Caller, Bob Augustin

Swing Thrus	Danke Schoen	Circulate
Centers In, Cast Off	Ends Run, Centers Run	Back Home in Indiana
Just Another Polka	Nobody But You	Ends Trade Places, Cntrs. Trn Bk.
Fraulein	Lazy Days of Summer	Get Me to the Dance On Time
Acey Duceys	Puff the Magic Dragon	Dancing Shadows
This Old House		

Westfield, Mass.—Wagon Wheel Club—6 years old—18 squares—Caller, Gloria Rios

Basic Square Thru	Fraulein	Swing Thru/Centers In
Wall to Wall Love	Tandem Review	Morchords
City Lights	16 Chain Thru/Grand Square	Simple Arky
Start Dance with Smile	Walking My Sugar	Walking to Kansas City
Bucket of Worms	That Happy Feeling	Wonderful World
After You've Gone	She's Gone	Hundred to One
Lucky	Workshop: Chain the Glade	Happy Days Are Here Again
Ends Turn In/Dble. Pass Thru	Rockin' Along	Sunnyside Up
Gold & Silver	Pennsylvania Waltz	Sugar Foot

Penticton, B.C., Canada—Night School Continuous Class—12 squares—Caller, Bob Emerson

Pitter-Patter Hash	Dancing Shadows	You are the One
Jingle Jangle Jingle	8 Chain What	Rainier Waltz
Pazzo Pazzo	You're the Reason	Swing Thru/Centers Run
Slalom	Golden Gate Waltz	What a Day
James	Spin the Wheel Hash	Alley Cat
Silk and Satin	Pickle up a Doodle	Wheel Around Hash
Centers In/Centers Out	Lucky	June Night
Joan of Arkansaw	Tick Tock	



National

JULY 23, 24, 25, 1964

SQUARE DANCE CONVENTION

LONG BEACH, CALIFORNIA is the Place; July 23-25 are the Dates; and the big word for the Lucky 13th National Square Dance Convention is *Register!* Yes, today, right now, this minute. What with the thousands of square dancers who are going to take advantage of this topnotch event, it is important to register *right away* for accommodations to choice.

New and exciting plans are formulating each week to make the Lucky 13th momentous and memorable. (Station) wagons will be rolling westward again — this time for square dancing! — and will be joined by trailers, trains and airplanes loaded with fun-minded square dancers. Here is a report on some of the latest developments.

The Parade

The Grand National Parade of States is scheduled for Wednesday evening, July 22, 7-9 P.M. To make it truly representative of the 50 states an ingenious method has been contrived. Local groups in Long Beach will construct floats representing a state of their choice. Such a sponsoring club can also participate in hosting the dancers from that state. As an assist to sponsoring Long Beach clubs, the parade committee will furnish names of square dance contacts in any particular state. From the other standpoint state organizations wishing to enter a float with the help of a Long Beach group may make inquiries. Non-commercial participants will receive awards. Besides floats there will of course be Grand Marshals, colorful marching bands, celebrities, etc. All parade information may be had from Bob Lingscheid, 15901 Blackhawk Avenue, Granada Hills, Calif.

The Booths

Some 81 booths at the Convention will dispense all sorts of square dance goodies — records, clothing and other appurtenances of the

activity. These will add a carnival air to the long corridors of the Long Beach Arena where much of the dancing will take place. The man to write for booth information is Jim Mills, 4827 Whitewood, Long Beach, Calif.

Disneyland After Party

How would you like to see Disneyland in the good company of your square dance friends, exclusively? This is possible. Special arrangements have been made for a Convention After Party at fabulous Disneyland on Sunday A.M., July 25, from 1:30 to 6:30! Can you imagine the eerie glory of the Fairy Castle at 3 A.M.? Or the Jungle Boat Ride at dawn-ing? One admission entitles a dancer to all rides and to as many as he wishes; eating is extra. Those who have *registered* for the Convention are the only persons eligible for this party.

Hospitality Rooms

Three rooms will be set aside near the dancing areas to provide the maximum in western hospitality at the Lucky 13th. The Texas Ranger Room will be maintained for the square dancers and the Texas Square Dance Association has accepted the position of hosting in this room. The square dance leader will have the VIP room where he may relax, confer or chat with a friend. In the Circle C Room the square dance callers and teachers and the round dance instructors may have their chance for a quiet moment to rest, visit or listen to records. Special designations on convention badges will indicate admittance to one of the above "interlude" spots. Harvey Binder, in charge of Convention hospitality, announces that he plans to use some 4000 people in his hospitality program.

No question about it: things to see; dancing to do; good listening; good friends; all of these will be found at the Lucky 13th. Write *today* for your official registration blank to Registration, Box F, Bellflower, Calif., or use the special blank which appeared in Sets in Order for December, 1963.

Be part of the Lucky 13th -



- Dance on our Shore in '64

WALKTHRU

Sets in Order

THEME A DECORATING IDEA WHICH LOOKS AHEAD

With a brand new square dance year about to unfold, perhaps you'd like to take a minute and think about a decoration which would be suitable for some table, refreshment or otherwise, at your club during the next twelve months. This is a semi-permanent type of decoration which can be used over and over again with a minimum amount of work.

The basic item needed is any interestingly-shaped piece of manzanita, bleached driftwood or some similar type of bare wood which of itself is unusual looking and fairly strong. Secure the branch in a bowl, pot, pail or small tub with clay, sand, dirt or pebbles, being certain that it will stand erect. The branch can be left plain or sprayed any color to suit a particular theme (and re-sprayed).

Now the fun begins—selecting materials to decorate the branch. Starting month by month with more obvious themes and holidays, you might wish to consider some of the following:

January—Attach tiny, dime-store dolls, diapered and wearing 1964 banners, to the branches with black and white ribbon. A placard "Welcome to the Dosidoes in 1964" might stand behind the tree.

February—Decorate the branches with red paper hearts bearing club members' names or with cellophane-wrapped Valentine candy. Red and white gumdrops stuck onto the ends of the branches might satisfy the sweet-tooth of club members during the evening.

March—Spray the branch green and add green and white paper cut-out shamrocks.

April—If the green paint from the month before is a light color, leave the tree this shade. Entwine the wire feet of tiny furry chicks and rabbits into the branches.

May—Cover the entire tree with dozens of small artificial flowers appropriate to the Spring season.

June—Wire to the tree small mortarboards and bits of paper rolled and tied to resemble diplomas. The tree might most effectively be sprayed silver.

July—Recognizing Independence Day add many, many small American flags to the branches.

August—A good time for a summer picnic. Get dozens of miniature baskets at the dime store and cover them with red and white checked gingham. Hang them on the branches by their handles.

September—School is opening. Call attention to this by decorating your branch with all the pertinent miniatures you can uncover. Such things as (bridge or golf) pencils, tiny pads of paper, wee footballs, (dolls') books, erasers and perhaps a report card or two could be used.

October—Spray the branch orange and load it with mobiles of black cats, black witches, crescent moons and white ghosts. All are easily drawn and cut from construction paper.

November—The orange color from October will hold for Thanksgiving when you might add crepe-paper Turkeys, Pilgrim hat and so on.

December—Select a color scheme, such as gold and turquoise. Spray the tree gold and tie on small turquoise Christmas ornaments with satin ribbon.

Of course these are just a few suggestions. There are wonderfully colored autumn leaves in every backyard which can be collected and used on the tree during the Fall season. Similarly you might represent April showers with a multitude of tiny Japanese umbrellas opened and tied onto the tree upside down; or March winds with small, colorful home-made kites.

Perhaps you won't wish to recognize any particular theme and will just want a pretty table centerpiece. Try detaching the brightly colored feathers from a feather duster. Bind the feathers to the branches with florist tape. You might have a "money" tree some month

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and hang silver and gold paper-covered chocolate money from the branches, or you might have a "candy" tree and secure paper-wrapped hard candies to the branches with fine wire.

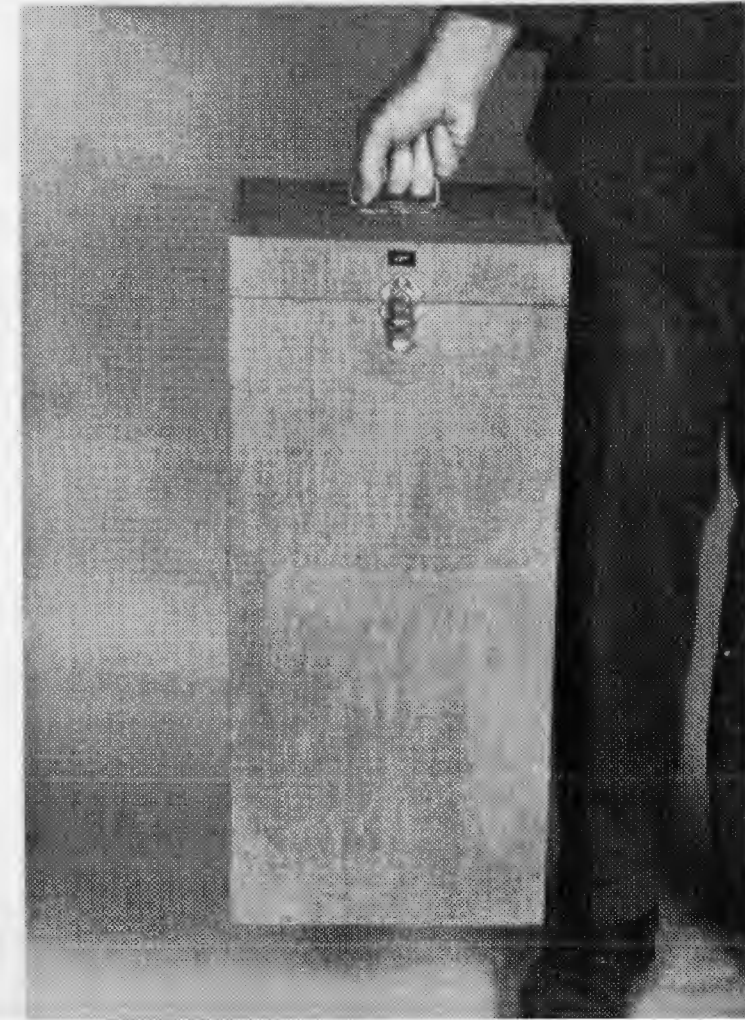
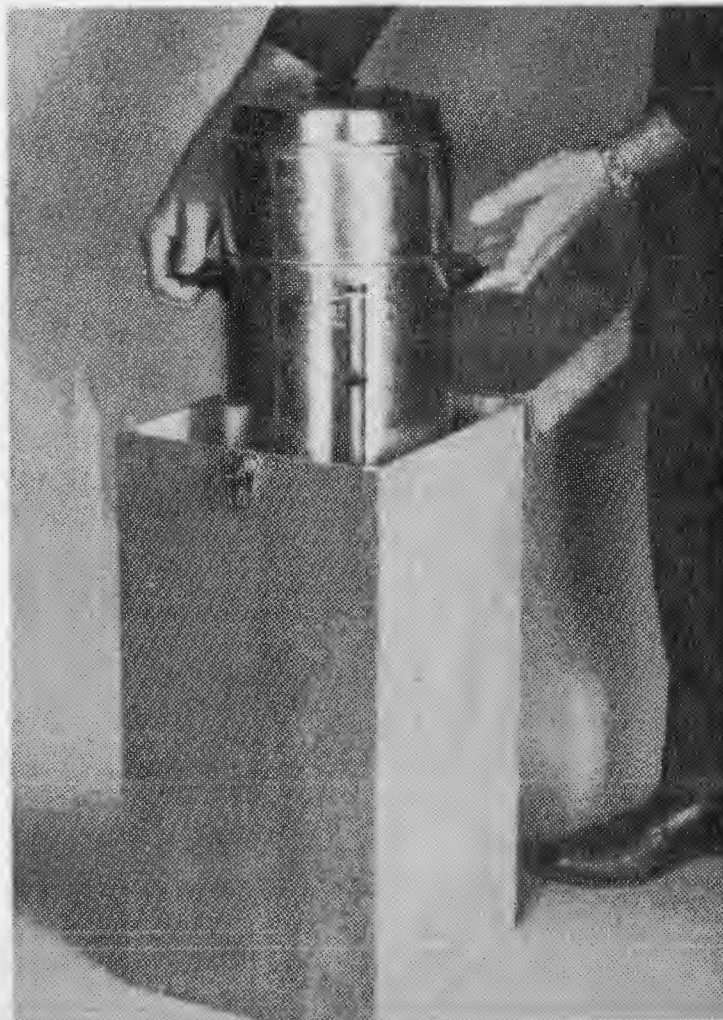
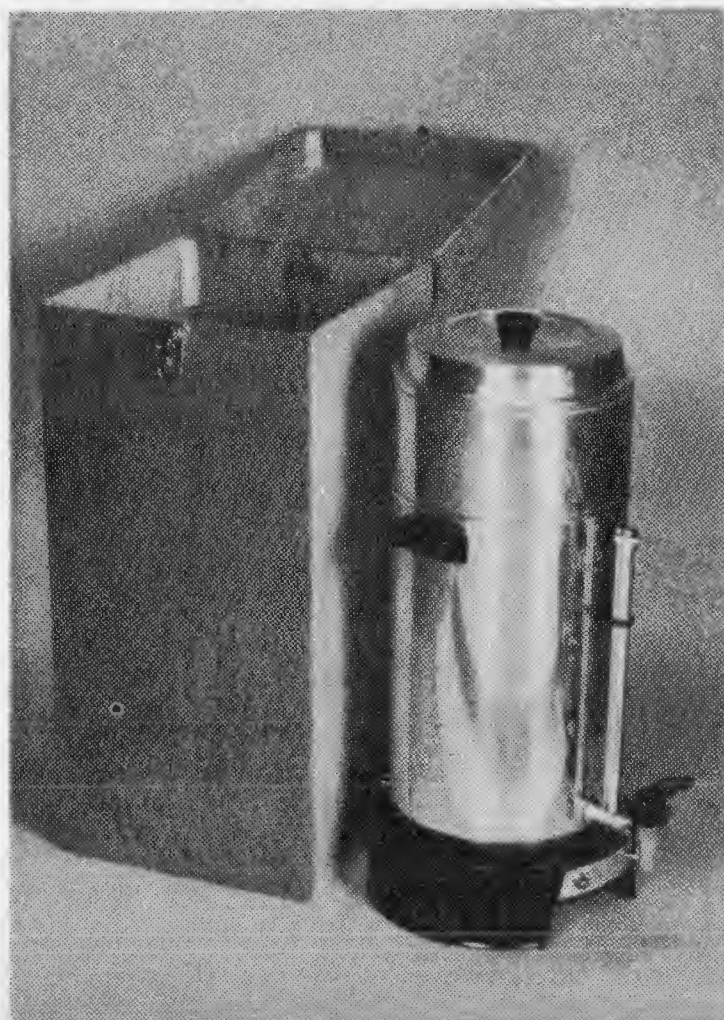
Such dates as Income Tax time, Mother's Day, Father's Day, Lincoln's and Washington's Birthday, Flag Day, Election Day, Arbor Day and so on ad infinitum can become themes. Within your own state, city and club walls you will discover many unusual and individual ideas to feature. With the focal point of your monthly decoration provided, the rest can be easy. Have at it and we hope it proves to be fun.

DO-IT-YOURSELF

How do you provide refreshments for your square dance club? Are you among those groups who use the facilities of the hall where you dance? Does your club own its own equipment which is stored in a cupboard at the hall? Or, are you among the many square dance clubs and individual callers who must tote the equipment back and forth to each club meeting?

If you are included in the latter group, the following idea may be a welcome one. Perhaps the largest single item required for refreshments is the coffee maker which can be a most unwieldy object to handle and transport. Furthermore, if it is unprotected it can actually be damaged from rolling about in an automobile trunk or the back of a station wagon.

This handy carrying case (left) is just the right size for the 72-Cup Westbend Percolator. It's a simple matter for anyone to simply lift the percolator into the plywood box (center), close the lid and carry it handily with one hand (right). No more jingling parts to come loose and roll around in the back of the car.



Frank Bruce, a square dancer in Los Angeles, designed a case to hold a 72-cup West Bend percolator, and presented it to his club caller. The advantages of such a case are numerous. It physically protects the percolator; it is conveniently carried with one hand; and it can be stored or transported standing upright or lying on its side.

With many thanks to Frank for his description and with the hope that other capable carpenter-type dancers may enjoy duplicating the case, here's how it is made.

Required Materials

- 1 piece $\frac{1}{4}$ " x 4' x 8' plywood
- 1 piece $\frac{1}{4}$ " x 4' x 8'
- 1 piece 1" x 12" x 2' white pine
- 1 lb. 4d finish nails
- 1 box 1" wire brad nails
- 2 sheets #0 sandpaper
- Wood putty
- Varnish
- 12" x 1" brass piano hinge
- 2 brass trunk latches
- 1 brass carrying handle

Tools Needed

- Carpenter's framing square
- Fine-tooth cross-cut handsaw (12 point)
- Hammer
- Jack plane
- Nail set
- Screw driver
- 6' tape measure
- Pencil

Instructions

Cut two pieces of wood 12" long from the 1" x 12" piece of white pine. This will make the top and bottom of the case.

Take the $\frac{1}{4}$ " plywood and cut one piece 11 $\frac{1}{2}$ " wide, the full length of the sheet. Cut a second piece 12" wide, the full length of the sheet. From both these strips, cut four pieces

25" long being certain that two come from each of the 11½" and 12" pieces. Care should be taken to make all cuts square by using the framing square. These four pieces will make the sides of the case.

Take one of the 1" x 12" pieces and fasten the sides to it using the 4^d nails. Make certain that two opposite sides are 11½" and two opposite sides are 12" wide. Nail the second 1" x 12" piece in place. Fasten the sides together with the wire brad nails. This now forms a solid case with no opening.

Set the case on end and measure down 4" from the top and make a pencil mark around all sides. Lay the case on its side and saw completely around it. This will make the lid to the case.

Install the 12" piano hinge on one side of the lid and then on the case. Next install the two trunk latches on the opposite sides. Fasten the carrying handle to the top of the lid.

Fill in all nail holes with wood putty; sand. For best results apply two or three coats of varnish, preferably at room temperature, sanding down lightly between each coat.

Open lid, place coffee pot inside, and head for the dance.

QUESTION WHAT MAKES A SUCCESSFUL S/D CLUB?

Timmy Turley, writing in the *Oregon Federation News* of last June, passes along some sage observations and a practical idea.

"By a successful club we mean one which year after year gains more members than drop out. We believe that the key to a steady increase in membership and guests lies in just one phrase — the dancers enjoy themselves. We also believe that the key to this enjoyment is the friendliness of the club.

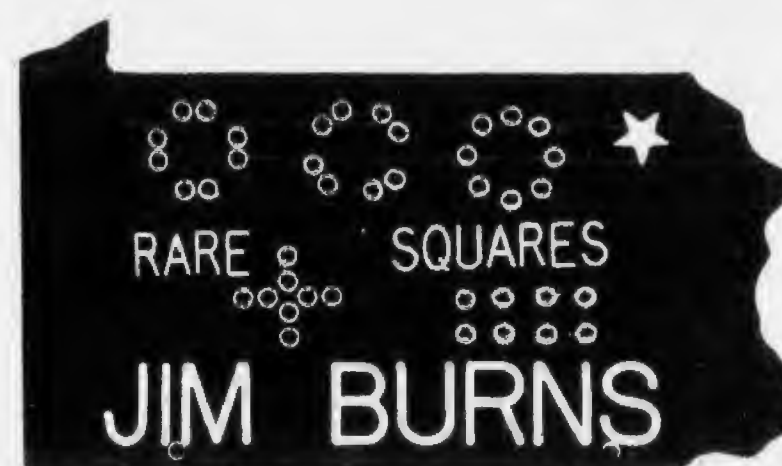
"It isn't necessary to have the caller with the best calling ability and technique, the most popular dancers, the best hall, the most door prizes or the most lavish refreshments. All that is needed is friendliness of the club members. Recall the club visit that gave you the most enjoyment and we'll bet the members made you feel welcome. We'll bet the caller (or more probably the caller's spouse) made you feel your presence was appreciated and not just

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because of the extra dollar that your presence made in the night's receipts . . .

At refreshment time at one club we attended, "the host committee saw to it that the guests were seated only on one side of the tables and the club members, being last in line, were seated opposite. The guests couldn't congregate in one area and the club members in another. Every guest had club members with which to get acquainted. This method mixes but avoids the mixer that separates partners — an action that does irritate many. This club radiates friendliness. It is a successful club."

BADGE OF THE MONTH



If you are up on your United States geography you may be quick to recognize the outline of the state of Pennsylvania as reflected by this month's badge. Not quite as familiar to some will be the star in the upper right-hand corner indicating Honesdale, the town in which the club meets. Since several small cities are represented by the club members, bars are hung on the bottom of each badge designating the home town of each dancer.

The club name, Rare Squares, is depicted by the five square dancing positions pictured on the badge. Starting top left and reading across you'll find home position, allemande left, circle eight, promenade and lines of four. However you'll note that no "legitimate" square is shown and thus the unique title: Rare Squares.

The WALKTHRU

It is interesting to note the similarities (and the differences) in club procedure between this sample of a Canadian square dance group and those previously reported United States clubs.

CLUB PROFILE #9

NAME: Country Cousins

LOCATION: Victoria, British Columbia,
Canada

AGE OF CLUB: 7 years

MEETINGS: Twice-a-month, September to June

MEMBERSHIP: 84 couples

THE COUNTRY COUSINS is piloted by a single club caller who calls attention to the fact that by the word "single" he is not referring to his marital status. The group belongs to the Vancouver Island Western Square Dance Association and dances at a local women's club paying a nightly rent of \$10.00.

A donation of \$1.00 per couple is collected at each dance with yearly dues amounting to \$2.00. Guests are always welcome with the exception of one yearly formal dinner-dance

held at the beautiful Empress Hotel in Victoria, which is restricted to club members only.

A special Christmas party is held each year in a local Junior High School which, because of space, is limited to 45 squares. For this dance the ladies are encouraged to wear their prettiest outfits and proper attire for the men is black trousers, white shirts, black gambler ties and red cummerbunds. How elegant!

The Country Cousins does not operate under a club constitution. An annual meeting for all members is held one hour before the first dance in September. At this get-together club officers are elected for the year, including a President, Vice President, Treasurer, Secretary, Membership Chairman, Hall Chairman and Entertainment Chairman. These people, along with the Past President, constitute the Executive and with the addition of the caller hold occasional meetings during the year. All terms of office are for one year only, with the exception of the Vice President who often moves up to the top position for next season.

The club caller annually conducts his own beginners' classes and new club members are drawn from this source.

A typical club evening will find the members alternately dancing two squares and one round with two squares and two rounds. Midway during the evening everyone breaks for coffee and refreshments, with each member providing his own.

SQUARE DANCE PARTY FUN

A RULE OF THUMB FOR PARTY FUN

When planning games, stunts or skits for any square dance affair, it is always well to keep a few basic points in mind:

1. Be certain the stunt is suitable to present to a square dance group. If you can conscientiously present it to your own family, it's probably all right, but keep it clean.

2. Weigh the appropriateness of the stunt with the particular occasion. Each club is different; what works well for one group may flop for another. Think ahead and consider who will be there.

3. Don't take advantage of your caller or put him in an awkward situation. If he is to be included in a particular skit, check with him ahead of time. Or if you plan to "surprise" him, at lease clear it with his wife.

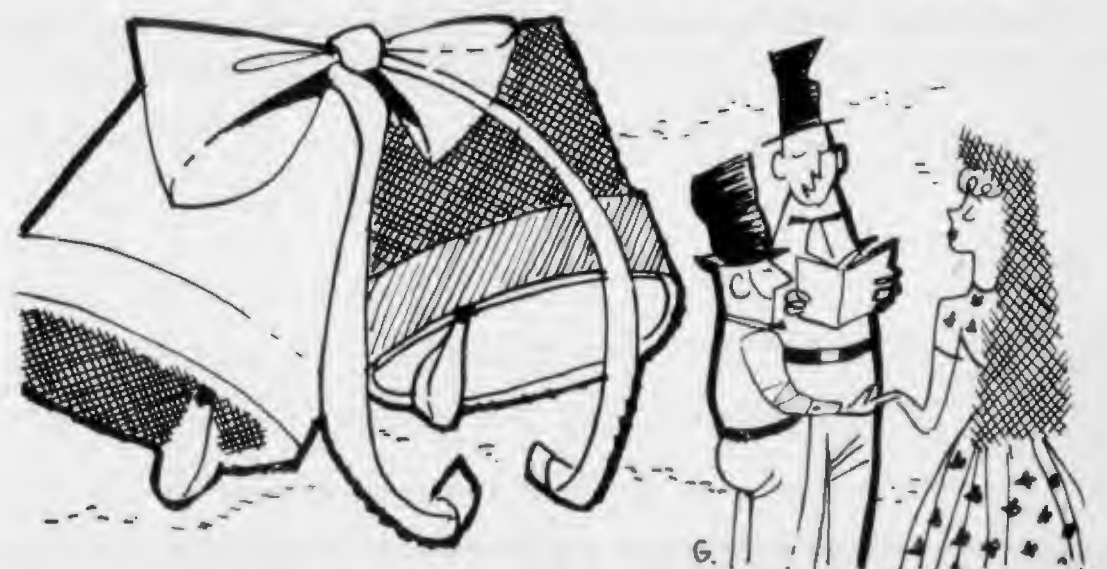
4. **Be aware of timing.** A short, snappy skit

or game will be most appreciated.

5. Courtesy and thoughtfulness work both ways — from leader to audience and return. Practice them regardless on which side of the stage you are sitting.

6. Be prepared. Don't experiment with a new idea on a captive audience. Work it out ahead of time.

7. Enjoy what you are doing. Your audience will catch your feelings and be more receptive.



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



LOOK, MA—NO HANDS!

By Dick Smith, Eureka, Calif.

IN MY OPINION, Switchback, Wheel-Cross and other attempts to change square dancing from an activity where one extends a friendly hand and a warm smile to an activity where one might say, "I know where I'm going, Bub; you find your own way," is not a step in the right direction. Sure, we have a number of no-hand movements (See-Saw, etc.) already in square dancing but even beginning dancers feel secure and start smiling when a caller comes out with, "All join hands and circle the hall." I believe that hand-holds are a great help, especially for newer dancers, as prompters in moving from call to call in any square. How many squares have each of us saved and how many of us have been saved by a friendly hand extended at the right time?

Don't get me wrong. I like a certain number of no-hand movements in square dancing but I'm against taking the present list of basics, eliminating hand holds on these tested movements and shouting, "New basic, new basic!" A good square dancer can lead a hesitant partner thru a Frontier Whirl but what kind of "grab-grab" is going to go on if a lead should be needed when Switchback is called?

As for the so-called "grab-grab" complexities of today's square dancing, perhaps the blame is misplaced. Today, it seems, a certain amount of hot-rod dancing is going on — a constant challenge between dancer and caller as to who can perform the mostest, the fastest. We have all heard dancers proudly exclaiming that their caller calls faster and longer than anyone in town. This frantic race between some callers and certain dancers is causing much of the "grab-grab." Foolish is the caller who falls into the trap of this type of dancer. Let's all take it easy and dance to the rhythm of the music, move smoothly from one call to the next — hand-holds included.

Each magazine and callers' association seems to try for a new "experimental" each month. Why not, for a starter, make it quarterly or semi-annually? As a matter of fact if no new basics — or old ones with no hand holds — were put forth during the next two years maybe we would all concentrate on smoothing out the dancing we are now doing and extending the helping hand of dancing friendship, besides.

IT'S EASY?

By Carl and Dorothy Brandt, Fort Wayne, Ind.

THE GREATEST ERROR we make as instructors of round and square dancing is to say to our classes, "It's easy." This is one of the reasons we have drop-outs and we are unsuspectingly encouraging people to sit down or drop out.

Many members in each class have never done much dancing. Yet we get them on the floor and say we're going to do some patterns that are really easy. What happens? In square patterns we see difficulty and in mixers and basic rounds, much more difficulty. The dancer surely says to himself, "Either I'm stupid or he's a big liar!" In square dancing he may decide to go out the door and not come back. In rounds, he will sit down and that is the end of it for him.

Why not give this method some consideration? When talking to your square dance class about square patterns, tell them some of these patterns are difficult to learn and

they'll have to work and practice to accomplish them. But with this work comes success and lots of fun.

Before teaching rounds such as Jessie Polka, Schottische and Josephine, which are popular in our area, we have a talk with the class. We tell them that we are going into another form of dancing which adds much more pleasure to square dancing. We say, "To accomplish this additional pleasure, you're going to have to battle, for you'll stumble, be on the wrong foot, forget what comes next, etc. We've all been thru it."

We have had no sit-downs in rounds in the last two classes, which averaged 80 per class.

Imagine this: You tell him it is hard and he masters it. Result — confidence, because for once he's sharp. If he has trouble, he'll agree with you that it is tough, but he'll really put up a fight.

Our goal is to have more and more people enjoying this wonderful recreation. Let's encourage confidence in this area. Remember, most of the best things in life do not come *easily*. Let's recognize this and be truthful to our classes.

INCLUDE THE YOUNG FOLKS

By Floyd and Norma Reed, Pease AFB, New Hampshire

WE WANT TO GO ON RECORD right now as advocates for more square dance clubs which include children and teen-agers. We feel the adult members of many, many square dance clubs thruout the country are making a terrible mistake in barring youngsters, particularly when those clubs are comprised primarily of parents with school age children.

We do not know of any other activity so well suited to the combination of all ages as participants. Square dancing is the one recreation that provides a golden opportunity for parents to set a wonderful example for their children. The usual stress and strain peculiar to competitive activities is absent as well as the alcoholic beverages so often present elsewhere. They all relax in an atmosphere where fun and fellowship prevail.

There is one age group which especially benefits from learning to square dance and which we would particularly like to see included. These are the Junior High students whose ages range from 12 thru 15 years. These are the impressionable and formative years when we can supply their natural urge to move to rhythm with an invigorating form of dance. This is the age where the example set by the parents can mean the difference between choosing a clean, estimable form of entertainment or one far less commendable.

It is practical neither from a financial nor a moral standpoint to put the lower age groups into square dance clubs of their own. Transportation becomes a problem, plus the burden of supplying a hall, caller, etc. In addition they need an abundance of adult supervision. It would seem the ideal solution is the inclusion of the young people into clubs with their parents or responsible couples willing to sponsor non-dancers' children. Let's get back to the practice of our grandparents and include our children whenever possible.

LOOK FOR THE POTENTIALS

By A Single Dancer — British Columbia, Canada

AFTER SEVERAL YEARS in a small square dance club I realized that a quiet couple came by bus. Later I invited them to a round dance class party, as their home was on my way. They enjoyed it. I continued to call for them and now that the class has become a club this couple has joined it.

This year there are no square dance clubs in the centre of town which will mean

two buses and longer transportation time for this couple. When I enquired of a club membership convenor about possible transportation by members who might pass this home the reply was, "Why yes, but sometimes they go out after the dance and that might be awkward."

Surely there would be several members in most clubs who, if they learned of this need for transportation, would attempt to fill it.

Then again there is the need of certain "single" dancers, both men and women — people who enjoy dancing for dancing's sake but who for various reasons are not out to "date" and have no available partner.

I have in mind a serious, quiet young man who attended the round dance class as a single person and has since joined the round dance club. I liked his broadened attitude when he confided recently that he had tried to enlist a new male member, reminding him that it was the evening of dancing rather than commitment to a partner or dating that was important. The partner remained hesitant but fortunately, in this case, there was a single woman dancer who filled the need for a partner. And later, when distance and stiff taxi fares threatened attendance, I was again able to offer a "lift."

Look around you. The quiet people, the single people, are all potential club members and enthusiastic workers for square dancing. Something like just the "mechanics" of getting to a dance may be keeping some of these worthwhile people away from square dancing.

ON THE LEVEL

By Bud Ganzell, Canoga Park, Calif.

DURING THIS SEASON a large number of square dance clubs will form and just about as many will fold up. This not only includes the new clubs but the older ones as well. What is the reason for this low percentage of survival? I believe the one most outstanding reason is a thing called "dancing level." There are others, such as poor organization, leaders not knowing their duties, lack of understanding between caller and club and many more. I repeat, it seems to me the most important is "dancing level."

Now what can be done to prevent this drop-off in level and membership and still maintain a good strong club? I propose having four levels of dancing groups operating simultaneously: Beginners, Intermediate, Advanced and Club Level.

The Beginners' group is obvious. These are the brand new people coming into square dancing for the first time. In 15 or 20 weeks these dancers are advanced to the intermediate level. At the same time that the beginners are advanced a new beginners' class is started.

People in the Intermediate level will be taught the square dance figures that offer more of a challenge and great emphasis will be placed on styling and smooth dancing. Here some of the basic round dance steps will be taught and also the round of the month for square dancers. After about 15 or 20 weeks this group is advanced to the next level and the second beginners' class is moved into the intermediate level.

At the Advanced level the finishing touches are put on square dancers. The more intricate calls will be presented and worked on to a fine degree. Guest callers will be invited at least once a month so the dancers can get to know the different styles of calling. Things other than dancing will be taught such as how to set up the structure of a club; Roberts' Rules; how to form committees; how to organize a party night, decorate a hall, etc. At the end of this period each dancer will be able to dance happily and do his part in organization work, too. At the completion of the Advanced level the group is ready to form the club — and not until then.

Now we have a strong background in square dancing, forming of a club becomes a normal step. Dancers in the Club Level are not only complete square dancers but are complete club members. They also know that the new dancers joining the club from the group following have had the same training and are dancing at the same level.

STYLE SERIES:

FOUR MEN STAR AND LADIES CENTER—BACK TO THE BAR

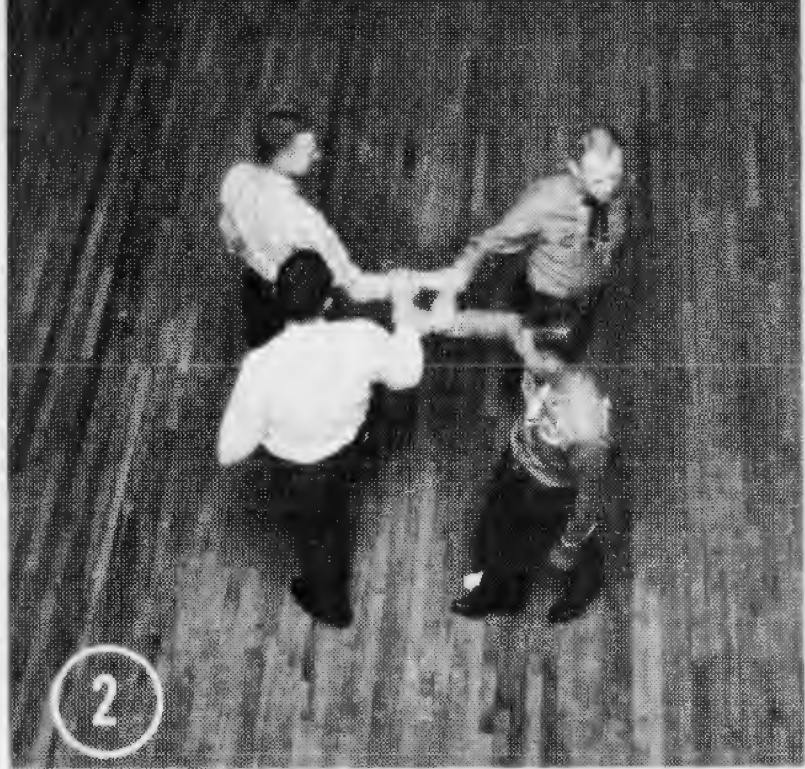
SOMEONE ONCE TOLD US that they were never too concerned about getting safely through some of today's more complicated maneuvers, but that they were continually "goofing" when it came to some of the simple and older movements. Evidently, in stressing a long list of basics in today's classes, many of the simpler movements have been overlooked and though still frequently called, dancers are somehow expected to learn by osmosis or simple observation just how these movements should be done.

There was a time — and it wasn't too many years ago — when teachers would show men how to make a right hand star. In many areas the "pile-up" star (1) is still frowned upon as being too loose or uncontrolled. If the men in a Star Promenade are to have partners on their arm they need to have a firm enough grip on the center to hold the star together. Occasionally the men just pile their hands into a pyramid or hold them loosely as shown.

The best way for men to control a Right Hand Star is in a box. In a Right Hand Star each man would simply take the wrist of the man directly ahead of him, holding palms down and contacting the wrist without pressure. Under average conditions a normal size square would require that arms be bent just slightly (2). Under tighter dancing conditions, the size of the star can be controlled simply by bending the arms at the elbow (3), or in an exhibition or under uncrowded conditions the star can be extended by straightening the arms (4).

Another "vanishing American" is so simple that one would think it unnecessary to point up a proper way of dancing it. This is the maneuver "Ladies Center and Back to the Bar." There are a number of ways that this may be done correctly but we'll list two. Starting from a square (5) the ladies would move into the center (6) and on the fourth count curtsy





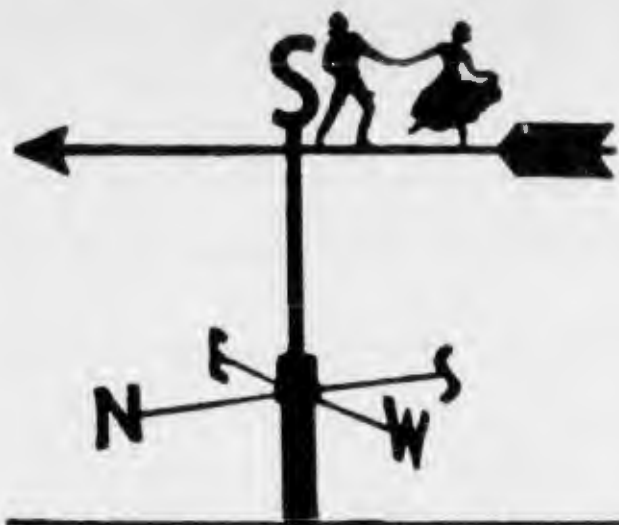
slightly (7) and back up to place. The call "back to the bar" is simply designed to rhyme with the follow-up call "men to the center with a right hand star." As the ladies are backing up to position the men move forward into their star (8).

The other variation is equally simple. The ladies move forward (9) and, reaching the center, on the 3rd count start



a left about face (10) until they are facing back to their home position (11). They then move forward back to place and make a right face turn at home as the men move into the star (12). Easy? Certainly it's easy, but until they are understood, easy things can give just as much trouble as those more difficult.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Canadian Capers

Sault Ste. Marie, Ont., dancers suffered a great loss when on November 5 caller Bill Smith passed away. He leaves his wife and two small sons. Bill was well-known on both sides of the river, had appeared on T.V. locally, called for three clubs regularly as well as at many special events. —Betty Lyon

Barrie (Ont.) Beaux and Belles have 6 sets of enthusiastic dancers with Lorne Hay and Bill Judge as callers and the Gordon Peacocks as presidents. The club meets Thursdays in the RCAF Association Hall and visitors are most welcome. The Barrie Rhythm Rounds are a new group of round dancers who meet on first and third Tuesdays with Lorne and Betty Hay.

Jack Mather of Regina, Sask., is over-all chairman for the 5th International Square Dance Convention which will be held in the Saskatchewan Hotel in that city on June 18-20.

—Earle Park

Texas Talk

Houston's 12th Annual Round Dance Festival will take place at the Sheraton Lincoln Hotel on February 14-15. Mardi Gras will be the theme and Frank and Carolyn Hamilton will handle the review, new dance and styling sessions. —Jimmy Holeman

New York Notice

Rochester Area Federation of Western Round and Square Dance Clubs (RAFWRSDC?) is making plans for its 1964 Dance-O-Rama, which will be held on April 18 at the Eastman Kodak Company Recreation Center. Host club will be the EK-Co Squares of the company.

—Edward Taylor

Pairs 'n' Squares of Syracuse started their winter season with a new class of 25 couples after a summer of workshops conducted for the club members. A couple of the members are holding classes for children and there is also a round dance class every other week for the members. In addition to this busy program the club has special seasonal parties plus such

fun events as the Hayride and Square Dance on November 2. Music for the hayride was provided by talented members who play banjos, harmonicas and other portable instruments. Sounds like a sturdy group with good ideas. Doug Schultz is club caller. —Ken Guyre

Shirts and Skirts of Binghamton sponsored its first annual Calico Dinner Dance recently. After a ham dinner served on tablecloths made from lengths of unused yard goods, the non-square-dancing guests were introduced to an evening of modern square dancing by club caller, Art Cook. A special feature of the evening was a style show directed by Betty McGregor, showing square dance attire of yesteryear and of today. Purpose of the affair was to "kick off" a new beginner class, with the guest group as the nucleus.

—Don Williams

Joe and Alice Nash, New York City Park Department dance specialists, are working on a busy winter schedule. On Tuesdays, thru June 11, they will have round dancing at Mulaly Recreation Center in the Bronx. On Thursdays there is square and folk dancing at Lost Battalion Hall Recreation Center, thru June 20. Golden Age Programs are held on Monday afternoons thru June 17 at Owen Dolen Golden Age Center, Bronx and on Friday afternoons at Jay Hood Wright Golden Age Center thru March 27. New Yorkers and visitors are welcome at all of these events.

Hawaii Hoedown

On October 25 the Koral Kickers of Barbers Point Naval Air Station held a costume party. Koral Kickers' caller, Bob Cone, was helped by callers Jerry Higdon from the Star Promenaders, Hal Hulett of Pineapple Promenaders and Glen Zeno. Koral Kickers dance every Friday night.

October 26 was graduation night at the Pineapple Promenaders' Hall, Wheeler Air Force Base, when caller Hal Hulett graduated 31 square dancers and welcomed them to the

club. Ten squares were on the floor. This club dances on Saturday nights.

Sunday, October 27, was a big day for the teen-age square dancers in the Honolulu area when the Pali Whirlaways and their caller Tex Everhart celebrated their second anniversary and were host to two other teen-age clubs, Star Promenaders from Wheeler with caller Jerry Higdon and Teen Twirlers from Hickam AFB with caller Cal Clason. There were seven squares on the floor at the Kailua Recreation Center.

There are currently 8 clubs in the Honolulu area and people planning trips there may get complete information by writing Jerry Higdon, Secretary, Federation of Square Dancers of Hawaii, Box 1, Pearl City, Hawaii.

West Virginia Whispers

A new square dance club has been formed in Princeton. Called the Swingin' 8's, this club dances every Friday night at the Athens Community Center in Athens. Caller for the club is Emory Fleming; visitors are welcome.

—Paul F. Baker

Early plan-aheaders are the folks who are working up the Concord College Square 'n' Round Dance Festival for next June 5-6. M. C. will be Louis Calhoun of North Carolina, assisted on the program by Bob Fisk from Kansas City; Harry Lackey and Dorsey Adams of North Carolina; and Emory Fleming and Earl Quesenberry, local boys. Paul and Marian Price will be in charge of round dancing and Fontana Ramblers will make the music. For more information write Director, College Center, Concord College, Athens, W. Va.

Florida Frolic

The Northeast Florida Square Dancers' Assn. held their Annual Fall Roundup on November 9 at the City Exhibition Hall in Jacksonville. Louis Calhoun was the featured caller and Ed Merrick was booked to call the Warm Up dance on November 8.

—Virgil A. Green

Louisiana Lore

There are many ways that square dance publicity finds its way into the public print. One is thru the local newspaper columnists. Hermann Deutsch of New Orleans is one who has often cocked a kindly eye at square dancing and square dancers. Recently he did a piece on caller Bob Augustin and his call, "Every Man a King," which is peculiarly suited to Louisiana. Deutsch was most intrigued, even to quoting a letter from Augustin and some of

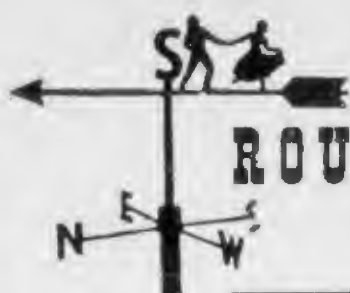
the square dance "technical jargon" (his words), as well, in his column.

California Cavorting

Lucinda Smith, daughter of Ed Smith who ran the very popular Sunny Hills Square Dance Barn in Fullerton for a number of years, will marry Jack Morgan, son of band-leader Russ Morgan, in February, according to Daily Variety, the showbiz trade paper.

Several thousands of dancers from California and neighboring states converged upon San Diego on November 1-3 for the 13th Annual Fiesta de la Cuadrilla at Balboa Park. Again the San Diegans, under the direction of association presidents France and Roberta Doiron, offered splendid hospitality, good dancing and interesting after-parties. The Saturday night Fashion and Dance Show in outdoor Balboa Bowl delved into the past, present, and future of square dancing and the "future" was particularly delightful. On Sunday the younger set took over the Bowl for demonstrations. Chairmen of the various workshops and clinics in squares and rounds included Van VanderWalker, Bob Ruff, Bob Osgood, Ray Columbe, Maria Fielding and the Tom Cahoes.

Valley Associated Square Dancers of Fresno will present the 11th Annual California State Convention on February 21-23 at Fresno County Fair Grounds. Because of the passing of Chairman George Marshall in October, "Moon" Mullins has taken over the job and with many willing helpers is trying to make this a top-notch occasion. There will be three orchestras; the Westernaires, Dingie's Wheelers and the Bakersfield Hoedowners, in the three buildings allotted for the Convention. Registration will start on Friday at the Commerce Building. Also on Friday will be dancing, exhibitions and after parties. Teen dancing will begin on Saturday morning at the Armory. Adults, too, will have their day on Saturday. John and Imogene Patterson will be Chairmen of the round dancing; there will be panels; exhibitions and much good dancing. On Sunday the Advisory Board Luncheon will be held at Hotel Californian and more panels and dancing are planned. Much credit is due the staunch folks who are picking up the pieces for the Convention and it is worthy of generous support. Write Lawrence Helwig, 12649 E. Adams, Del Rey, Fresno Co., Calif. for complete Pre-Registration information. The 3-day package, per person, \$4.50; teen-agers, \$2.50.



ROUND THE OUTSIDE RING

Alaska Antics

Ketchikan's Swinging Kings (the reference is to Alaska's King Salmon) is not a large club but it is a lively one. Each year, during the winter months, a Jamboree is held with out of town guests. This year Paul Burnett from Juneau added zest to the Jamboree program along with club callers Bill Cook, Bill Christensen, Bill Mossburg, Bud Kann, Bill (another?) Huff and Dee Vaughn. The club holds a beginner class each Monday night and this is instructed by Bill Cook. Every first and third Thursday night is devoted to a round dance class taught by Betty and Joe Diamond. On second and fourth Thursdays another of the Bills—Mossburg—teaches a square dance workshop. The regular club dances come on first and third Saturday nights. See what we mean by lively? With the new Alaska Ferry system, the Kings hope to welcome lots of visitors to their dances.

—Mrs. Wm. Cook, Jr.

Michigan Meandering

More than 7500 dancers from 8 states and the Province of Ontario attended the Third Annual Michigan State Square Dance Convention in Cobo Hall, Detroit, on November 1-2. Al Brundage and Earl Johnston from Connecticut; Marshall Flippo of Texas; and Bob Van Antwerp from California were at the mike for exciting dancing in four halls, including mammoth Hall C, the Main Arena for the 1961 National Convention. Jack and Darlene Chaffee of Colorado, taught the rounds.

—John McManis

Illinois Items

The Fiesta Assn. of Square Dance Clubs presented the 5th Annual Fiesta de la Cuadrilla at McCormick Place in Chicago on November 30, featuring callers Bill Castner of California; Jerry Helt of Ohio; Jim Stewart and Bill Shymkus of Illinois. Some twenty-three clubs comprise the Fiesta Association.

On October 30, Nellie Finfrock of Waynesville passed away as she and her husband, George, were making preparations for another trek to the West Coast such as they had enjoyed yearly for 15 years. Nellie was an enthusiastic square dancer, attending many dances in both Illinois and California and her

many friends will miss her cheery, easy-going manner. Her son is caller Barney Finfrock.

Indiana Incident

There's more than one way to find a place to dance. Ingenious square dancers seem good at it. Witness the Who's Yur Square folks in Lapel, who were in desperate need of a hall. They entered into a contract with the local Lions' Club and agreed to do the work to enclose the Lions' Shelter House, install heating facilities, refinish the floor and improve the building in general.

Many hours of volunteer work paid off in a fresh new hall opened on November 7, with Phil Love calling. The hall is 40' x. 100', with outside walls of cement blocks and insulated plywood panels which may be raised in hot weather. In return for the expense and labor put forth by the square dance club, the Lions agreed to lease the hall for as long as the club wishes it, rent free. The club is selling \$5.00 investment certificates to pay for the material needed in construction. Hats off to some dedicated dancers.

—Mrs. Harry Herron

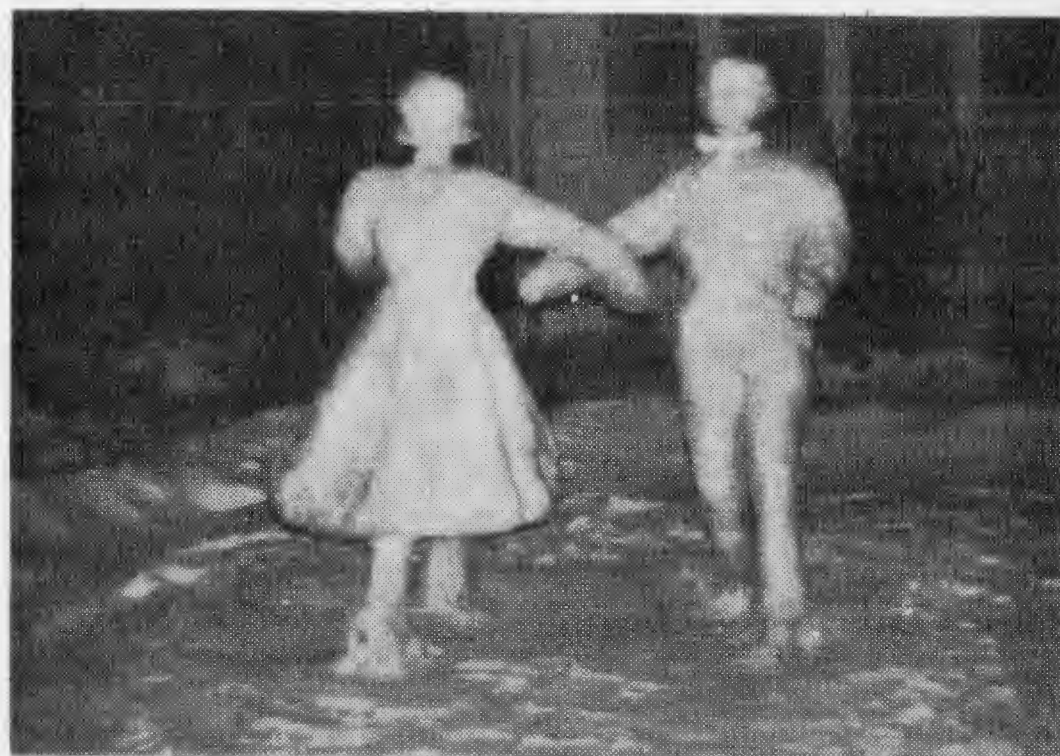
News from New Jersey

Two South Jersey square dance clubs—Country Squires of Cologne and Haylofters of Absecon—will sponsor their combined annual dance at the Music Pier on the Boardwalk, Ocean City, on January 25. As the Pirate Ship sails into port, Al Brundage will be aboard to call. Treasures of enjoyment are in store for all who attend.

—Doris Baum

New officers of the Circle Eight Club of Tenafly are the Ed Fenners, John Beck, Teresa Swenson, the Albert Hoffs and Svend Ryes.

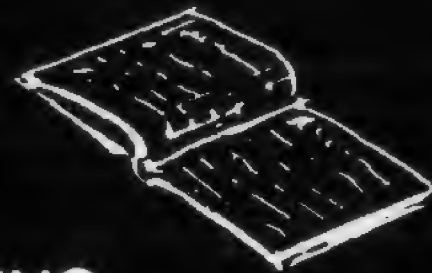
Snowy square dancers with lots of action won first prize in the city's snow sculpture contest when square dancer Ed Mundy, and his daughter Gail, of Kingston, Ont., Canada, created them in his front yard.





Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

January 1964

THE ADVENT of Arky figures, placing two men together or two ladies together, has also brought with it the call "Ladies break to a line." Here, from George Elliott's notebook, are seven samples to try out on your home groups.

Next month's subject for George Elliott's workshop material is the Turnback. Be sure and let us know if there are special workshop items you'd like George to work out for future issues.

Forward eight and back with you
Two and four a right and left thru
One and three half sashay
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and make two lines
Forward eight and back in time
Pass thru and keep in time
Face the nearest end of your own line
Girls go left and boys go right
To a left allemande

One and three a half sashay
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and make two lines
Forward eight and back in time
Arch in the middle the ends duck thru
Girls backtrack
Now a double pass thru
You all backtrack and Dixie chain
Girls go left and boys go right
Find old corner left allemande

One and three half sashay
Go up to the middle and back that way
Go out to the right just like you are
And circle up four but not too far
Ladies break and make that line
Forward eight and back in time
Pass thru
Face the nearest end of your own line
One to the next and Dixie chain
On to the next two ladies chain
Turn the girl and face that two
Do a right and left thru
And the same ladies chain
Face that two and trail thru
Find old corner, left allemande

Forward eight and back to town
Head ladies chain three-quarters round
Side gents turn 'em, line up three
Go forward six and back
Just the ends square thru three-quarters round
When you come down you circle three
Ladies break and make that line
Forward six and back in time
With the left hand lady left allemande

One and three half sashay
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and make that line
Forward eight and back in time
Four men trail thru
Split the ring go round one
Line up four
Forward eight and back once more
Four ladies trail thru
Split the ring go round one
Come back to the center a right hand star
Gents step in behind your date
A right hand star, star all eight
Girls roll back, pass one man
Allemande left

One and three half sashay
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and make that line
Forward eight and back in time
Right end high left end low
Cross 'em under, let 'em go
Four gents go forward and back
Now pass thru and separate
Go round one and line up four
Forward eight, and back once more
Right end high and left end low
Cross 'em over and let 'em go
Four men pass thru and separate
Go round one
Back to the middle and right hand star
Go once around
Find old corner, left allemande

One and three half sashay
Go up to the middle and back that way
Out to the right just like you are
Circle up four but not too far
Ladies break and make that line
Forward eight and back in time
Pass thru
Face the nearest end of your own line
On to the next and Dixie chain
Girls go left and boys go right
Find old corner, left allemande

ALWAYS MOVING

By Gordon Blaum, Miami, Florida

Heads to the right and circle four
Head gents break to a line of four
Pass thru, wheel and deal and a quarter more
Cast off three-quarters round
Pass thru, wheel and deal and a quarter more
Cast off three-quarters round
Pass thru, wheel and deal and a quarter more
Cast off three-quarters round
Cross trail thru to a left allemande

LEASED LINE

By Sam Grundman, Berkeley, California

Head ladies chain across the way
Then roll away a half sashay
Star thru and circle four
Head men break to a line of four
Forward eight and back you reel
Pass thru, wheel and deal and a quarter more
Rock it out, back you whirl
Centers arch, Dixie twirl
Center four do sa do
Make an ocean wave, here we go
Rock it forward, rock it back
Swing thru two by two
Rock it forward, rock it back
With the outside four star thru
Forward eight back you reel
Pass thru, wheel and deal and a quarter more
Rock it out, back you whirl
Centers arch, Dixie twirl
Center four do sa do
Make an ocean wave, here we go
Rock it forward, rock it back
Swing thru two by two
Rock it forward, rock it back
With the outside four star thru
Forward eight, back you reel
Pass thru, wheel and deal and a quarter more
Rock it out, back to the land
Dixie twirl, left allemande

SOME CLOVERLEAF FIGURES

By Joe Prystupa, Feeding Hills, Massachusetts

Head two couples do a half square thru
Circle four and head gents break to a line of four
Pass thru and wheel and deal
Double pass thru then cloverleaf you do
Substitute, then do a Dixie grand, right, left, right
Allemande left, right and left grand

Head two couples wheel around, pass thru, wheel
and deal
Couples one and two substitute
While three and four do a half sashay
Double pass thru then cloverleaf you do
Face your partner, men star left, girls star right
Number one man pick up your partner with an
arm around
The others do the same to a star promenade
Heads wheel around right and left thru
Cross trail back, do a left allemande

BOB'S SWINGING DEAL

By Bob Campbell, Hayward, California

Four ladies chain three-quarters round
Turn the girls with an arm around
Heads do sa do to an ocean wave
Swing thru, girls U turn back
Wheel and deal then a right and left thru
A full turn, sides divide, star thru
Do sa do to an ocean wave
Swing thru, girls U turn back
Wheel and deal, dive thru
Pass thru, star thru
Allemande left

WATCH YOUR TIMING

By Ralph Jones, Dunsmuir, California

Four ladies chain, you pretty little things
Put 'em on the right and make a ring
Circle to the left like everything
Walk all around the left hand lady
See saw the pretty little taw
Allemande left, go allemande thar
Go right and left and form a star
Men to the middle with a right hand star
Shoot that star like a do paso
Corner by the right on a heel and toe
Back to your own with the old left wing
Go all the way around to the right of the ring
Go right and left grand with the pretty little thing

SINGING CALL x

NEW ASHMOLEON BAND

By Merl Olds, Los Angeles, California

Record: Hi-Hat 301, Flip instrumental called by
Bill Green, Hacienda Heights, California
FIGURE (called four times thru)

All four ladies chain three-quarters round the
ring now
Roll promenade with your banners flying high
With great pride one and three wheel around
now
Star thru, right and left thru, wink your eye
Then star thru, pass thru, bend the line now
Do sa do once around then back away
Pass on thru, bend the line, go up and back now
Right and left thru, star thru, then eight chain
thru
To the new Ashmoleon Marching Society
And Students Conservatory band
If you're analytical swing and don't be critical
Left allemande and weave around the land
There are those who will favor the Philharmonic
flavor
As for me, I'll promenade the land
To the new Ashmoleon Marching Society
And Students Conservatory Band

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
June Berlin	Workshop Coordinator

LINE REVERTER

By John Ward, Alton, Kansas

The head two couples half sashay
Then star thru across the way
Split that couple make a line of four
Go forward up and back once more
Now eight pass thru across the world
Ends cross over, centers California twirl
Star thru, square thru three-quarters round
Then the centers in and cast off three-quarters round
Now eight pass thru across the world
Ends cross over, centers California twirl
Star thru, square thru go five hands man
Pull five hands by for a left allemande

CONNIE'S CUTUP

By Mac McCullar, San Luis Obispo, California

Four ladies a grand chain four
Turn a little girl and dance a little more
One and three star thru, pass thru, do sa do
With the outside two all the way around
Make an ocean wave, rock it up and rock it back
Right and left thru the same old track
Turn your girl and dive thru
** Double pass thru, center four California twirl
Then chain your girl across the world
Same two pass thru
Centers in and cast off three-quarters round
Center four go right and left thru
Turn the girls and chain 'em too
End two star thru, left allemande
or
** Star thru, pass thru, separate
Go around one into the middle, pass thru
Split those two go around one
Down the middle and cross trail but U turn back
Four ladies chain across the track
Left allemande

SWINGING WHIRLWIND

By Vic Tolley, San Carlos, California

Head two couples square thru
All the way round two by two
Right and left thru with the outside two
Turn your girl and dive thru
Swing thru, go up and back
Box the gnat, square thru four hands you do
Sides divide and star thru
Do a right and left thru
Turn your girl and dive thru
Swing thru, go up and back
Box the gnat, square thru four hands you do
Sides divide and star thru
Do a right and left thru
Turn your girl and dive thru
Swing thru, go up and back
Box the gnat, square thru four hands you do
Sides divide and star thru
Lady in front box the gnat
Change hands, left allemande

ARKY ARKY

By Larry Brockett, Los Alamitos, California

Head couples half sashay
Lead to the right and circle four
Ladies break and line up four
Girls walk forward face across the set
Men face each other, grand square
(Complete the grand square)
Circle up eight, those who can
Right and left thru
Other four move up to the middle star thru
Left allemande, partner right and left grand

SOME ACEY DUCEY

WHERE'D THEY GO

By Dick Smith, Eureka, California

Head ladies chain you do
Same two half square thru
Circle up four with the outside two
Head gents break to a line of four
Star thru across from you
Do sa do with a brand new Sue
All the way around to an ocean wave
Rock it forward, rock it back
Acey ducey go around the track
Rock it forward back so fine
Acey ducey just one more time
Go right and left thru
Turn the girls and star thru
Same two ladies chain you do
Tuhn 'em on around and Dixie chain
Go on to the next two ladies chain
Turn the girls and pass thru
Bend the line and star thru
Square thru three-quarters man
Your corners all left allemande

SINGING CALL x

VACATION

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1703, Flip instrumental with
Marshall Flippo

FIGURE

Four ladies chain three-quarters around
Those heads go forward up and back
And then you cross trail thru
Behind the sides star thru
Substitute then right and left thru you two
Now pass thru, star thru and do a do si do
Make an ocean wave and balance to and fro
And then you cross trail thru and do a left allemande
Box the gnat and then swing
And now those gents star left three-quarters round the set
And then you swing that corner, round and round
Four ladies promenade, you'll go around the ring
Box the gnat and promenade her home again
Va-ca-tion, we're gonna have a ball
ENDING
Left allemande and then you swing with your own
We're gonna have a ball

EASY WALTZ

DADDY'S LITTLE GIRL

By Jerry and Charlie Tuffield, Denver, Colorado

Record: Lloyd Shaw 257

Position: Open facing LOD, inside hands joined

Footwork: Opposite, directions for M except as noted

Meas.

INTRO

1-4 Wait; Wait; Apart, Point, -; Together, Touch, -;

Wait two meas in Open pos, inside hands joined; step to side on L ft facing partner, point R ft twd partner and hold 1 ct; step twd partner on R ft, touch L to R, assuming Open pos facing LOD, hold 1 ct.

DANCE

1-4 Waltz Away, 2, Close; Waltz Fwd (to Banjo), 2, Close; Waltz Fwd, 2, Close; Turn (to Sidecar), 2, Close;

Waltz away from partner with inside hands joined (L,R,L); M waltz fwd while W turns LF to BANJO in 3 steps; M does one waltz fwd (W waltzes bwd); both turn R face to SIDECAR pos in 3 steps with M facing RLOD (W LOD).

5-8 Waltz Bwd, 2, Close; Turn L (to Closed pos), 2, Close; Waltz (L), 2, Close; 4, 5, Close;

In Sidecar pos M waltzes bwd 1 meas while W waltzes fwd; both L face turn to CLOSED pos with M facing LOD (W RLOD); do two L face turning waltzes ending with both facing LOD.

9-12 Waltz Fwd, 2, Close (W Twirl); Waltz Fwd, 2, Close (W Twirl); Wheel 2, 3; 4, 5, 6;

Joining L hands only M waltzes fwd for 2 meas while W does 2 twirls in front of M in 2 meas: end momentarily both facing LOD in SKATERS' pos (R hands joined at W's R waist) wheel clockwise (M fwd, W bwd) in 6 cts ending both facing LOD in Skaters' pos.

13-16 Waltz Fwd, 2, Close; Waltz Fwd, 2, Close; Step, Swing, -; Step, Touch, -;

M waltzes fwd while W rolls out by dropping L hands and retaining R hands making 1 full turn in one meas and ending in OPEN pos with inside hands joined; both waltz fwd; step L, swing R, hold 1 ct; W turns 1/2 L face turn to face partner and touch to end in LOOSE (or Butterfly) SIDECAR pos, M facing LOD.

17-20 Twinkle Out; Twinkle In; Twinkle Out; Twinkle In (W Twirls);

Starting M's L do 2 traveling waltz twinkles prog LOD with M crossing in front (W in back) and ending first twinkle in BANJO pos, the second twinkle in SIDECAR pos; repeat (on the 4th twinkle W makes 1 full R face twirl under joined M's L and W's R hands).

21-24 Twinkle Out; Twinkle In; Twinkle Out; Maneuver, Touch, -;

Repeat 3 twinkles: in meas 24 M turns 1/4

R (W 1/4 R) ending in LOOSE CLOSED pos, M facing wall and touch.

25-28 Side, Behind, Side; Front, Flare, -; Behind, Side, Front; Face, Touch, -;

In Loose Closed pos M steps swd L twd LOD, XRIB of L (W XIB), step to side on L; step R in front of L (W XIF), bring L fwd twd LOD and flare out and around twd RLOD, hold 1 ct; step L XIB of R (W XIB), step swd in RLOD on R, step L XIF of R (W XIF); step swd in RLOD on R, touch L to R, hold 1 ct.

29-32 Balance Back, -, -; Maneuver Waltz, 2, 3; Waltz (R), 2, Close; Twirl, 2, 3;

In CLOSED pos M's back to COH balance bwd on L, hold 2 cts; maneuver in 3 steps ending with M's back twd LOD; M does 1 R face turning waltz; W twirls R face down LOD 1 full turn as M waltzes fwd.

DANCE GOES THRU THREE TIMES ending meas 32 with R face twirl for W, bow and curtsy.

NICE MUSIC

BEAUTIFUL LADY

By Blackie and Dottie Heatwole, McLean, Virginia

Record: Grenn 14057

Position: Intro—Diag Open-Facing, Dance—Banjo

Footwork: Opposite, directions for M except as noted

Meas.

INTRO

1-4 Wait; Wait; Bal Apart, Point, -; Tog (to Banjo), Tch, -;

With M's L and W's R hands joined step apart from partner on L, point R twd partner, hold 1 ct; step together to BANJO pos on R, tch L to R, hold 1 ct (M facing LOD).

DANCE

1-4 Fwd Waltz; Waltz Turn (to Sidecar); Bwd Waltz; Waltz Turn (to Closed);

In Banjo pos start L and do one fwd waltz; start R and waltz turn 1/2 RF to SIDECAR M face RLOD; in Sidecar pos start L and waltz bwd down LOD; M step bwd in LOD on R, step back and turn 1/2 LF, close R to L (W sweeps around to CLOSED pos) ending in CLOSED pos M facing LOD.

5-8 Fwd Waltz; Back/Turn, Draw (to Banjo) (W LF Turn), -; Bwd Waltz (to COH); Waltz to Banjo;

In Closed pos starting M's L waltz fwd down LOD; release hand holds as M steps bwd twd RLOD on R turning RF to face wall, draw L to R, hold 1 ct (W step fwd twd RLOD on L and does a 3/4 LF SOLO turn to end in BANJO pos facing COH); M start L and waltz bwd twd COH (W twinkles XRIF of L twd COH turning RF to SEMI-CLOSED, side L, close R to L) ending facing wall; M XRIF of L turning LF to face LOD, step fwd L, close R to L (W step diag fwd twd LOD and wall on L, step R and turn LF to face RLOD, close L to R) ending in BANJO pos facing LOD.

9-12 Fwd Waltz; Waltz Turn (to Sidecar); Bwd Waltz; Waltz Turn (to Closed);

- Repeat action of meas 1-4 ending in CLOSED pos M facing LOD.
- 13-16 Fwd Waltz; Back/Turn, Draw (to Banjo), — (W LF turn); Bwd Waltz (to COH); Waltz (to Semi-Bfly);**
Repeat action of meas 5-8 ending in SEMI-BUTTERFLY pos* (see note at end of instructions) facing LOD.
- 17-20 Waltz Away; Fwd Waltz (W LF Roll) to Skirt Skaters; Fwd Waltz; Fwd, Face, Close (to Semi-Bfly);**
Starting in Semi-Butterfly pos and coming to OPEN pos waltz down LOD slightly away from partner; M continues to waltz fwd (W does a SOLO LF roll progressing in LOD and ending in SKIRT SKATERS pos facing LOD); in Skirt Skaters pos do one fwd waltz; step down LOD on R, releasing hand holds step down LOD on L while turning twd partner and wall, close R to L, ending in SEMI-BUTTERFLY pos.
- 21-24 Waltz Away; Fwd Waltz (W LF Roll) to Skirt Skaters; Fwd Waltz; Fwd, Face, Close (to Closed);**
Repeat action of meas 17-20 ending in CLOSED pos M facing wall.
- 25-28 Fwd, Side/Turn, Close (to Banjo); Twinkle (to Sidecar); Breakaway; Fwd, Turn, Close (W LF Twirl) to Banjo;**
In Closed pos facing wall step fwd twd wall on L, side R twd RLOD and turning 1/4 LF (W turns 1/4 LF) to BANJO, close L to R end M facing LOD; start R and twinkle fwd in LOD XRIF of L (W XIB), step fwd L and turn 1/2 RF to face RLOD (W turns 1/2 RF to face LOD), close R to L end in SIDECAR pos M facing RLOD; break away from partner stepping fwd twd RLOD on L, back in LOD on R, close L to R (W waltzes bwd twd RLOD) end in OPEN pos M facing RLOD M's L and W's R hands joined; M steps R twd RLOD, turns to face COH and steps L, closes R to L (W twirls LF under joined hands to end in BANJO pos facing wall).
- 29-32 Banjo Around, 2, 3; On Around (to Semi-Closed); Fwd Waltz; Fwd Waltz (W turn) to Banjo;**
In Banjo pos moving CW waltz around 1 1/4 turns in 2 waltz measures ending in SEMI-CLOSED pos facing LOD; do one fwd waltz; M waltz fwd (W step fwd in LOD on L, step R and turn LF to face RLOD in BANJO pos, close L to R ending in Banjo pos facing LOD).

Ending: On meas 32 of dance waltz fwd down LOD in SEMI-CLOSED pos; on last meas of music meas 33 the second time thru M VINES in 2 steps, steps back twd COH on L and points R twd partner (W twirls in 2 steps R, L, step back twd wall on R and points L twd partner).

DANCE GOES THRU TWO TIMES.

*NOTE: SEMI-BUTTERFLY POS: Authors definition of a position in which partners are facing each other as they would in Semi-Closed pos but with hands in contact as in Butterfly pos.

CUTEY TWO-STEP

A-TISKET, A-TASKET

By Roy Close and Bernice Jones
Lemon Grove, California

Record: Sets in Order 3143

Position: Open-Facing

Footwork: Opposite, directions for M except as noted

Intro: Standard Acknowledgment

Meas.

- 1-2 Fwd Two-Step; Turn In, Step Back (to L-Open);**
Starting in Open pos do 1 fwd two-step along LOD (LRL); step on R turning in 1/4 RF (W LF) to face partner and momentarily join hands, continuing to travel twd LOD and turning 1/4 more release M's R and W's L hands while stepping bwd on L to L-OPEN pos facing RLOD.
- 3-4 Bwd Two-Step; Turn In, Step Thru (to Open, blending to Loose Closed);**
Starting R (W L) do 1 bwd two-step along LOD; turning 1/4 LF twd partner step twd LOD on L and momentarily join both hands, releasing M's L and W's R hands continue turning 1/4 more while stepping thru twd LOD on R in OPEN pos then at last moment turning to face partner and assume LOOSE CLOSED pos M's back to COH.
- 5-6 (Box) Side/Close, Fwd/—; Side/Close, Back/—;**
In Loose Closed pos step to side (twd LOH) on L/close R to L, step fwd (twd wall) on L; step to side (twd RLOD) on R/close L to R, step bwd on R.
- 7-8 Side, Behind (to L-Open); (Turn) Side, Step Thru;**
Slo step side twd LOD on L, dropping arm from W's waist XRIB of L at the same time turning to face RLOD in L-OPEN pos; turning to face partner step to side on L, step thru on R ending in OPEN pos facing LOD.
- 9-16 Repeat Action of Meas 1 thru 8,** turning on last ct to face partner and assume BUTTERFLY pos, M's back to COH.
- 17-18 Two-Step Bai Left; Two-Step Bai Right;**
In Butterfly pos step to side on L/close R to L, step in place on L; step to side on R/close L to R, step in place on R.
- 19-20 Rock Apart, Recover; Change Sides, Two;**
Releasing M's L and W's R hands rock apart with M dipping back on L twd COH (W on R twd wall), recover wgt on R; change sides in 2 steps (L,R) with W crossing under M's R arm to end facing partner in BUTTERFLY pos (M's back to wall).
- 21-24 Repeat Action of Meas 17 thru 20** ending in BUTTERFLY pos, M's back to COH.
- 25-26 Side/Close, Side/—; Dip Thru, Recover;**
Retain M's L and W's R hands (release others) and step side twd LOD on L/close R to L, step to side on L; still retaining handhold both turn to face LOD and dip thru twd LOD (M's R, W's L), recover back

on M's L (W's R) turning to face partner, M's back still to COH.

27-28 Side/Close, Side/—; Dip Thru, Recover;
With M's L and W's R hands still joined step side twd RLOD on R/close L to R, step to side again on R; turning to face RLOD in L-OPEN pos dip thru on L (W's R), recover on R assuming CLOSED pos M's back to COH.

29-30 Turn Two-Step; Turn Two-Step;
In Closed pos do 2 RF turning Two-Steps along LOD.

31-32 (W) Twirl, 2 (to Open); Walk Fwd, 2;
M walks fwd 2 slo steps as W does one RF twirl under joined hands to OPEN pos; both walk fwd 2 slo steps remaining in Open pos to start dance over from the top.

DANCE GOES THRU THREE TIMES... Last time thru during meas 32 change hands to M's R and W's L and step apart on L (W R), point R (W L) and acknowledge partner.

MERRY MIXER

MRS. BAILEY

By Ginny Brooks and Friend
Alderwood Manor, Washington

Record: Blue Star 1696

Position: Open facing LOD

Footwork: Opposite, directions for M except as noted

Intro: Standard Acknowledgment

Meas.

1-4 Two-Step; Two-Step; Strut, 2; 3, 4;
In Open pos M starting L do 2 fwd two-steps in LOD; next four steps are done one in front of the other directly down LOD (this (French Twist) is done by leaning fwd, raising the knee sharply, placing the toe down directly in front, toeing in slightly then "twisting" the foot to a straight fwd pos as you take the weight. This should look somewhat like the action of a majorette's strut). (Swing joined hands freely fwd and back as you progress.)

5-8 Repeat Action of Meas. 1-4.

9-12 Turn Away Two-Step; 2; 3; to Face;
Make a circle away from partner, M LF, W RF in 4 two-steps ending in FACING pos, both hands joined and slightly extended, M facing wall.

13-16 (Vine) Swd L, Behind; Side, Swing; (Vine R) Side, Behind; Side, Touch;
Standard grapevine and swing; grapevine and touch, LOD/RLOD.

17-20 Bal Tog; Bal Apart; Change Sides (Two-Step); Face (Two-Step);
Two-Step balance together and away then change sides and face with two more two-steps (W passes under her R, his L arm on the cross-over, finish in Facing pos, M facing COH).

21-24 Repeat Action of Meas 17-20 ending with M facing wall.

25-28 Back Away, 2; 3, Brush (Clap Hands or

Snap Fingers); Tog, 2; 3, Clap (Both Hands with Partner);

M's back to COH, W to wall back away from partner in 3 steps, snap both fingers at the same time brushing free ft twd partner pulling shoulders back as in modern jazz; move together in 3 steps and touch, clapping both hands with partner.

29-32 Back Away, 2; 3, Brush; Tog, 2; Face Fwd, Touch;

Repeat Action of meas 25-28 but do not clap as you come together on meas 32.

AS A MIXER: On Meas 25 to 32 each person progresses TO THE RIGHT after backing away each time, keeping second new partner to repeat from the top. (Total of 5 sequences.)

Tag: Repeat action of meas 1-4 kicking inside ft fwd and across on last note.

FOLDIE

By Bob Page, Hayward, California

Heads to the right and circle to a line

Forward eight and back, then roll away with a half sashay

Pass on thru and the ends fold

Eight chain thru, all the way over and all the way back

When you're straight, square thru four hands around

You're facing out so bend the line and roll away with a half sashay

Pass on thru and the ends fold

Star thru, right and left thru

Cross trail thru, then allemande left

BIG PLEAT

By Sparky Sparks, Clearlake Highlands, Calif.

Head two ladies chain across

Turn 'em boys so they don't get lost

The head two ladies chain to the right

Turn 'em boys don't take all night

Heads to the middle and back you do

Forward again and square thru

Count four hands to the outside two

Square thru the outside two

Go all the way around you do

You're facing out so bend the line

Go forward and back but watch it man

The ends fold, go right and left grand

CONTRA CORNER

E-Z DUZ IT

By Don Armstrong, Port Richey, Florida

Music: Any well phrased hoedown. Try Blue Star 1640 (Bullet) 1, 3, 5 active and crossed over

— — — —, **Everybody forward and back**

— — — —, **With the left hand lady swing**

— — — —, **Put her on the right, go down in fours**

— — — —, **Frontier twirl, come on back**

— — — —, **Bend the line, two ladies chain**

— — — —, **Same four right and left thru**

— — — —, **Same two ladies chain**

— — — —, **Same four right and left thru**

EVERYBODY GETS IN THE ACT

By Bob Hayden, Lake Jackson, Texas

Head two ladies chain to the right
Turn 'em boys don't take all night
First and third do a right and left thru
Courtesy turn your new little Sue
Fourth couple do a half sashay
Sides go forward and back that way
New first couple bow and swing
Go down the center and split the ring
Around one line up four
Forward four and back once more
Second couple lead to the right
Split the line of four and U turn back
Lady on your left, left allemande

FROM THE FAR EAST

TOKYO TWIRLER

By Marvin Hopkins, Johnson Air Station, Japan

First and third forward up and back with you
Forward again to an ocean wave you do
Rock it forward and rock it back
Then square thru across that track
Count four hands that's what you do
With the outside two star thru
Forward eight and back like Cain
Forward again and Dixie chain
Lady go left, gent go right
Now that's your partner swing and whirl
Then promenade go round that world but don't
stop
Two and four wheel around
Cross trail thru to a left allemande

We find the basic Swing Thru used in many dances recently. Here are two submitted by Sal Fanara, Independence, Missouri for your dancing pleasure.

SWINGIN' CAST OFF #1

Heads square thru four hands you do
Do sa do the outside two
All the way around make an ocean wave
You balance, go forward and back
*Now swing thru, go two by two
You balance, go forward and back
Then cast off three-quarters round
*New ocean wave, you balance
Go up and back (*repeat two more times)
Go right and left thru, turn the girls
Then dive thru, square thru three-quarters round
Allemande left

SWINGIN' CAST OFF #2

Heads square thru four hands you do
Do sa do the outside two
All the way around, make an ocean wave
You balance, go forward and back
*Now swing thru, go two by two
You balance, go forward and back
Now swing thru, go two by two
You balance, go forward and back
Then cast off three-quarters round
*New ocean wave, you balance up and back
(*repeat one more time)
Go right and left thru, turn the girls
Then dive thru, square thru three-quarters round
Allemande left with your left hand

WHO LEADS

By Claud McComas, Kansas City, Missouri

One and three lead to the right and circle four
Head gents break to a line of four
Go forward eight and back with you
Go right and left thru across from you
Now those end two star thru
Same two cross trail, go around one
Make a line of four
Forward eight and back you reel
Pass thru and wheel and deal
Substitute, back over the girls
Forward eight and come on back
Dixie chain on the double track
Ladies left, gents right, find the corner
Left allemande

MAYNARD'S DEAL

By Hal Neitzel, Cleveland, Ohio

Head ladies chain three-quarters round
Side men turn 'em an arm around
And roll away a half sashay
Line up three and hear me say
Balance forward and back you reel
Pass thru and wheel and deal
Center four square thru
Four hands around and when you're thru
Meet a man and circle up three
Head gents break and line up three
Balance forward and back you reel
Pass thru and wheel and deal
Center four square thru
Four hands around and when you're thru
Meet a girl and circle up three
Head ladies break with your left hand
Allemande left, go right and left grand

SINGING CALL x

OH, BY JINGO

By J. P. Jett, Tampa, Florida

Record: Rockin' A 1307, Flip instrumental with
J. P. Jett

BREAK

Four little ladies chain across, now turn 'em
Allemande left do a daisy chain and then
Go right and left turn back one
Right hand round the corner one
Go left and right box a gnat
Swing your lady right after that
Do an allemande left and weave that ring now
Go in and out until you meet your own
Promenade go round the set
Take your lady back home you bet
Oh by gee, by gosh, by gum, by jingo
FIGURE
One and three lead out to the right and circle
Make that line go up to the middle and back
Pass thru wheel and deal, do a double pass thru
Both turn left keep on goin', don't you dare
slow down
Heads wheel around, star thru, square thru
Three-quarters round swing that corner Sue
Allemande left new corner one
Promenade the girl you swung
Take that lady back home and hear me say

AFTER CHRISTMAS

By Gordon Blaum, Miami, Florida

Four ladies chain across the track
Then couples one and three go up and back
Square thru four hands around to the outside two
Then square thru four hands with those two
Forward out and back in time, bend the line
Pass thru, cast off three-quarters round, wheel
and deal
All eight turn back
Four men Dixie chain diagonally
All eight face the middle and back away
Pass thru and cast off three-quarters around
Wheel and deal, girls turn back
Allemande left

SURPRISE

HALF SHOT

By Willard Orlich, Akron, Ohio

Allemande left, allemande thar, right and left and
form that star
Men back up in a right hand star
Shoot the star, you're on your way, right and left
half sashay
Head gents re-sashay, go all the way around
Star by the left across the town, opposite lady
right hand round
To the right hand lady left hand around
Put her on the right and circle eight
Allemande left you're on your way
Right and left half sashay
Side-gents re-sashay, go all the way round
Star by the left across the town, opposite lady
right hand around
To the right hand lady left hand half
Back by the right go all the way round
Corners all left allemande

WEIRD WHEEL AND DEAL

SQUEEZE IN

By Buford Evans, Prairie Village, Kansas

Head two ladies chain across
Number one couple split the ring
Go round two and squeeze in between the sides
Forward six and back you glide
Number three couple swing for me
*Then cross trail thru and go round three
*Box the gnat at your back door
*Back away and line up four
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru and the lead two
Turn back and star thru
Those who can right and left thru
The other four California twirl
Star thru all eight of you
Square thru three-quarters man
There she is, left allemande
*Substitute the following for these:
Split your corner and line up four at the end you
see

FOLDED FENDER

Author Unknown

Heads half square thru
Split that couple, line up four
Forward eight and back, pass thru
Ends fold, star thru
Pass thru, centers fold, star thru
Pass thru, cast off three-quarters round
Square thru four hands round
Give a right to the next, pull by
Left allemande

SINGING CALL x

I'M LITTLE BUT I'M LOUD

By Ruth Stillion, Arcata, California

Record: Windsor 4825, Flip instrumental with
Ruth Stillion

OPENER, MIDDLE BREAK and CLOSER

*Circle eight, go to the left—now here's the story
of my life

**Left allemande, grand right and left you fly
I had to learn to be a caller, promenade now
while I try

To rear back, open up and let 'er fly
Heads wheel around and pass thru, on you go
and star thru

Swing that little gal and promenade
I'm like a banty rooster in a big red rooster
crowd

***I'm puny, short and little but I'm loud
FIGURE

Left allemande, go forward two, with a right and
left hand turn

Chain the girls three-quarters round the square
Turn her to whirl away, go right and left like on
allemande thar

Hold 'er tight, the men back up and star
Shoot the star and box the gnat, girls walk
inside the track

I'm country-fried and I don't care who knows it
Box the gnat to promenade, go walkin' with
the crowd

I'm puny, short and little but I'm loud

*Alternate wording for Middle Break:

Circle left, well now they let me sing in church
one Sunday morn

Left allemande, grand right and left again

And when I hit that high note—

Promenade, 'cause shore as I was born

Two cows and fourteen hogs came walkin' in

**Alternate wording for Closer:

Circle left, I practiced callin' walkin' long behind
a plow

Left allemande, grand right and left I cry

So I'll just call the promenade the only way that
I know how

Just rear back, open up and let 'er fly

***Substitute following wording for tag ending
of Closer:

Stand up with the city crowd, swing 'er long and
holler loud

I'm puny, short and little but I'm loud

SEQUENCE: Opener (Heads Wheel), Figure twice,
Middle Break (Sides Wheel), Figure twice,
Closer (Heads Wheel)

PUBLICITY

Series Of Square Dance Classes To Be Offered

The city recreation department will begin a series of square dance instruction at Mansfield Junior High School at 8 p.m. Monday. Classes are open to all. Completed the department has been given by the department is by coupon made by calling

the Edison adult square dance scheduled at the Tree School. For those who enroll last registration row night.

Square Dance Lessons Slated

Parma-(Special)-Square lessons will be offered this year, sponsored by Tuebor, for the sixth, and eighth graders of the Monday, Feb. 23, at 7:30 in the Parma Elementary School. Bill Money, of Jackson, "call" and explain. A fee of 25 cents will be charged for each of the lessons. Mrs. Burr Thatcher, Robert Sharn, and other volunteers will be present.

Square Dancing Planned For In Selleck

Another in the popular series of square dances sponsored by the city will be held at the Allentown Recreation Commission says. The commission said at this week it is considering a program for beginners as experienced dancers. It would be some instruction probably be held at the

Square Dance Class Planned by YMCA

All junior and senior high school students are invited to attend the square dance class at 1 p.m. today at the YMCA building. Other activities will be held at the same time.

SQUARE DANCE CLASS SLATED

EDISON — The second session of instruction in the square dance class at the Edison Adult School will be held at the Tree School. For those who enroll last registration row night.

Daily Blade

SQUARE DANCING IS NEWS!

"Public sentiment is everything. With public sentiment nothing can fail; without it nothing can succeed." —Abraham Lincoln.

Here Thursday

Committees of the Bows Square Dance Club will be holding their annual event at the Sahara Hotel. The event is expected to attract a large number of dancers and spectators.

Proposed Dances

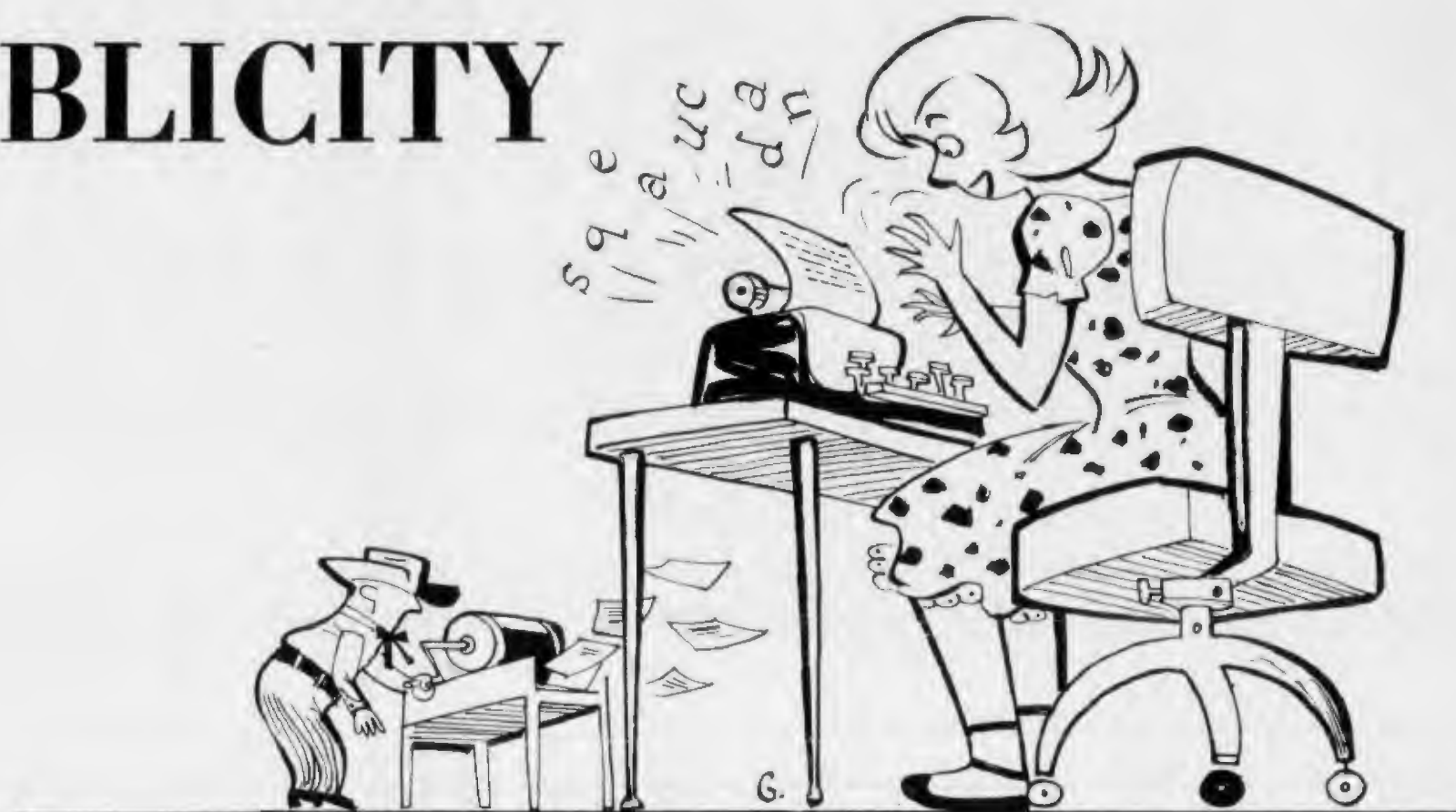
City's Recreation Commission says. The commission said at this week it is considering a program for beginners as experienced dancers. It would be some instruction probably be held at the

Square Dancers Open Southwestern Festival

Square dance at the Sahara Hotel. The event is expected to attract a large number of dancers and spectators.

Sets in Order
HANDBOOK SERIES

SQUARE DANCING PUBLIC RELATIONS AND PUBLICITY



INTRODUCTION

Have you had the occasion recently to bump into old friends — people you hadn't seen for a number of years? Maybe in answering their question, "What are you doing these days?" you find them a bit nonplused when you tell them that you are square dancing.

As you describe your hobby to them and tell them of the good times you have, of the activity itself and of the many friends you've made, you have unconsciously put yourself in the position of being a public relations agent for square dancing.

Perhaps you cringe and attempt to correct the misapprehension when somebody refers to square dancing as a barn dance. Or when a person tells you, "I used to do that back in Texas in 1920," you may try to explain that square dancing isn't quite the same today. The local newspaper may come out with some disparaging remark concerning the hobby and you suddenly discover yourself writing a letter to the editor, not only setting matters straight but, perhaps in what you have written, encouraging more people to become interested in square

dancing. You automatically become protective about this activity which is important to you.

Public relations, where square dancing is concerned, is creating and maintaining a favorable impression of square dancing before the general public. It includes the correcting of any erroneous conclusions and contributing personally whenever possible in revealing square dancing as the wonderful activity it actually is. Public relations is a job for all of us. What we do and what we say and how we act when we can be identified as square dancers does influence others outside of this activity. This influence is particularly important, not only in attracting new dancers but in impressing the community and so allowing us the use of school and playground halls for our dancing.

Publicity is the actual dissemination of this information to the public. Publicity is news. Publicity is telling people about this activity through the use of a wide variety of media.

This little booklet is designed to inform you of a number of ways to present your square dance story to the public.

The square dance Publicity Handbook is one volume in the Sets in Order Handbook Series. Copyright 1963 by Sets in Order — 462 N. Robertson Boulevard, Los Angeles 48, California. Additional reprints available from this address 15c each. Quantity orders priced on request. Printed in U.S.A.

WHAT IS NEWS?



NEWIS IS A REPORT OF EVENTS that smack of the unusual, that are timely and that are of interest to a large number of people.

When a National Square Dance Convention attracts 20,000 people, that indeed is news. When the former governor of a state teaches square dancing to a representative group from the United Nations; when the President of the United States plans an Inaugural Square Dance Ball; or when a group of square dancers travel to Russia — this, of course, is news for the front page of your newspaper.

Variety of Subjects

Just what is it that you want the public to know? The possibilities seem endless. Here are just a few:

- (1) New square dance class starting
- (2) Club officers elected
- (3) Nationally-known square dance caller coming to town
- (4) Square dance festival this weekend
- (5) Local square dancers travel
- (6) Anniversary of square dance group
- (7) Square Dance class graduates
- (8) Local group "adopts" Korean orphan.

Once you start thinking of possibilities the list will continue to grow. You may want to tell the success story of a festival just completed. You may have a public interest story regarding a square dance group looking for a place to dance. A special party, a pot-luck supper, or an account of square dancers helping a charity drive could be news. A general educational article about square dancing could make an interesting news story; and a local square dance couple being honored as outgoing officers or as being the most loyal workers in a club can also

Your newspaper today is made up of far more than just the front page, however, and your news story may fit into a good number of advantageous spots. There are the local news section, woman's page, society and family sections, TV-Motion Picture and entertainment pages, all likely spots for square dancing publicity. And, don't forget the section devoted to letters to the editor. In addition, almost every paper has its local Walter Winchell and your home town columnists may be in a position to afford you valuable publicity space.

make an interesting news tidbit. Above all, remember that your item or article must be timely, not out-dated.

Sometimes items such as this that make up "natural" publicity seem to be lacking and the imaginative publicity chairman may have to use his ingenuity in "making" news of his own. Such originality might come up with headlines like these: "Local square dancers clock 96 miles on the dance floor"; "Native of Amsterdam, prisoner of the Nazis, now a square dancer and proud of it!"; "Four sets of twins in local square dance group"; and, "Square dancers at local festival drink enough coffee to float a battleship." The term "made" publicity does not imply lack of originality or naturalness, or that the material was fake; it does mean that an opportunity has been found to create legitimate situations of maximum news value to tie in with square dancing.

On the other hand, an entirely wrong impression of square dancing can be given simply by over-emphasizing extremes. "Dancers dance all night"; "Dancers dance in city jail"; "Square dancers stop traffic to execute dance"; "Square dancers charged with disturbing the peace by dancing at 3:00 A.M." Just think what headlines of this type do to the public image of square dancing. "Did you see that silly thing

about square dancing in our paper this morning? Why you'd never catch me doing a thing like that. If that's square dancing, lead me away from it!"

We often have a great deal to undo in the way of adverse publicity before we can progress. Here are a few beliefs concerning square dancing that you may have to debunk.

Men don't wear bib overalls, nor do the ladies wear the old poke bonnets of great grandmother's day. Today's square dance costumes are attractive and colorful but they are also functionally designed. They're made from all types of practical materials and dresses are worn at a length for easy movement while dancing. Boots and boot-shoes are not worn in order that the wearer may look like some cowboy movie hero. Instead, they serve the pur-

pose of shifting the man's weight forward for greater comfort and balance as he dances.

The old jug has long ago disappeared. Today's square dancer needs an extremely clear head, for he is following the directions of the caller and must understand him and react to his commands automatically.

The old leather-lunged caller of other days is a thing of the past. No longer is the nasal twang synonymous with good calling. Today clarity comes first and foremost.

Publicity — Not Free Advertising

Too many times we confuse publicity and advertising. Newspaper editors, however, are not confused; and if your story is just an out-and-out advertisement for some profit-making enterprise, then the person you want to see is the advertising manager — not the editor.

The Value of Being Informed

You never can tell when you may be elected publicity chairman for your club or association. There is always the possibility that some day you may be called upon to explain square dancing to your local business group, to a PTA or possibly even to a radio or television or a newspaper interviewer. It may prove valuable to have certain facts regarding your hobby tucked in the the back of your mind. You never can tell when you may be called upon to become a spokesman for square dancing. Some of the most frequently asked questions include the following:

How did you get interested in square dancing?

How many clubs are there in this area?

How many people square dance in this country? (A conservative estimate is six million people. There are approximately ten thousand callers and teachers active at the present time.)

How extensive is this hobby? (Folks are actively square dancing in every one of the United States, in all of the Canadian Provinces, and in more than 40 countries overseas.)

Is square dancing truly an American activity? (There is a movement afoot, starting in the Southern California area, to have square dancing recognized by our Federal Government as the national dance of the United States. This

fact alone underlines the inherent American aspect of the square dance. You can get a good answer to many background square dance questions by referring to your copy of the Sets in Order Handbook "The Story of Square Dancing" by Dorothy Shaw, published in November, 1961. Additional copies of the Handbook are available at 25c each.)

This is just the same as the old style barn dance, isn't it? (They almost always ask this question and they are sure to be surprised when you tell them the difference. Square dancing is not an activity that can be picked up with just a couple of words of explanation. An active square dancer today masters some 24 different basic movements — you might give your interviewer a copy of Sets in Order's Basic Movement Handbook — and a square dancer is considered proficient when he is able to react automatically to all of them. As a rule, it takes some thirty or more class lessons to graduate from the learner's stage into the category of active square dancer.)

These are just a few of the questions about which you will want to be informed. Your facts are your publicity tools; you should know how to handle them. Of course, if your job is providing for your own square dance group, then you should be well informed of your club's policies, habits and goals.

Whom Do You Want to Reach?

It may be the job of the publicity chairman in your club to inform members of coming events. This is usually step one in your list of responsibilities. Your club may have as its normal procedure the routine of simply preparing postcards and mailing them to the membership before each event. However, your group may have gone a step further and may produce a monthly mimeographed or printed bulletin which lists items of interest concerning club members and future planning, in addition to publicity regarding the coming dances. This is an extremely effective item and many groups have discovered that by extending their bulletin mailing list to other than their own members they often attract capacity crowds to the club functions.

Let's go another step further and say, for instance, that your club is going to bring in a guest caller, hire a larger hall and perhaps celebrate an anniversary. This means that you will want to reach more than just your usual contacts. Most valuable of all publicity methods is of course, *word-of-mouth*. Club members spreading the information to other square dancers outside of your immediate club constitutes an extremely valuable operation. An excellent aid to word-of-mouth publicity is small information cards that can be given to each dancer for easy reference.

Inasmuch as you're interested in attracting those who already know how to square dance, your next publicity channel may be your local square dance publications. If your newspaper has a square dance column geared especially to those who know how to square dance, this also may be a good outlet. In addition it may be wise for you to prepare bulletins or small posters to be circulated among the other clubs and groups in the area. There is a distinct difference in preparing news for a square dancing public and for a public that knows little or nothing about square dancing. It's quite easy to see that for square dancing readership your language will be aimed at those who know the special terms and language of square and round dancing. On the other hand, you need to paint

a much clearer and simpler picture in stories intended for those who don't know the difference between a "four men star" and a "star thru."

If your group is starting a new square dance class, you are, of course, interested in attracting those who are not dancers in hopes that in the future they may become interested.

There are other times as well, when you would like to keep the general public informed concerning your activity. It's an opportunity we all share in keeping *square dancing* in the public eye. The very fact that it can be mentioned as part of the news in so many different ways is bound to attract attention and perhaps will eventually draw newcomers into classes. Getting *square dancing* in the headlines fits into the general publicity category and when your club does something that is newsworthy then you have every reason to feel that it warrants space.

Selecting Your Publicity Chairman

Every square dance group, whether large or small, should have a capable publicity chairman. With the possible exception of the club presidency, there is hardly a position in the square dance organization that is of greater value to that group's future progress.

If your club is selecting a person to be publicity chairman, you would be wise to look for a person who possesses a majority of these qualifications:

- (1) He should be well informed on the subject of square dancing in general and your club in particular. (Much of this he can learn if he possesses the other qualifications.)
- (2) He should know how to type. (Or second best, have a wife who is a typist; or, as a last resort, he should be a good printer.)
- (3) He should know something about writing. He doesn't have to be flowery, but he should be able to understand what makes a news story.
- (4) He should certainly be a willing worker.

SO YOU'VE BEEN ELECTED PUBLICITY CHAIRMAN



IF YOU'RE LIKE the great multitude of square dancers, you face your new duties with a degree of awe. The first question you'll ask is, "How can I get news about my club into print?" In other words, "They've given me a job; where do I go from here?"

A good publicity chairman will train himself to *think news*! Ask yourself, "What is it that is happening in our club or association that is newsworthy?" The following suggestions will help you be the best publicity chairman your square dance group ever had.

Newspaper Publicity

A newspaper is a business and like any other business is operated to produce a profit. Newspaper people are no different from any others except that they are more pressed for time than the majority of us — they live constantly with deadlines! Keep in mind the pressures under which newspaper people must work.

They deserve your respect but not necessarily your awe; they will appreciate your brevity but not your curtness. Because it is a profession where people on the outside often seem to think they know better how to do the job than those on the inside, newspaper people will appreciate your gaining an understanding of how they work and of the standards they must meet.

There is probably no other single person in town who knows more about what makes the community tick — past, present and future — than the editor of your local newspaper.

He also knows that the life blood of his paper is NEWS — and whatever is not NEWS finds its way into the wastebasket. You'll find the editor an easy man to work with if you follow the few simple rules suggested here.

When you hand a legitimate news story to an editor, he appreciates it. He relies on people like yourself for the kind of news you can furnish him, specifically on your dance club.

But Will He Use All of Your Stories?

Let's see what happens to your story when you hand it to the editor. First, he'll read it with a strict regard to whether it will be of interest to his readers. If, for example, a national square dance figure is coming to town from a distance to call for your club, he may be interested. On the other hand, if you give him a report on four or five couples who got together at the Smiths' for coffee and cake after the square dance on Wednesday night, he couldn't care less.

Chances are that your story will fall somewhere in the middle of these extremes and we'll assume that the editor decides it has enough news value to start it on its way to print. If poorly written it will be held up while a reporter or rewrite man rewords it in newspaper style.

Or, it may be rejected at this time because you gave it to the editor too close to the time the paper must go to press and another story of equal importance, but well-written and easily processed, got in under the wire and beat yours to the typesetter.

Your copy, as the story is called, will be checked for grammar, spelling and excess wordage. The person who checks it will then write a headline and he or another editor will assign it to a position in the paper.

Your story runs the risk at any one of these stages of being rejected to make room in the paper for more important news. When this happens, your story may be "killed" and forgotten, or it may be "held" and will appear in a later edition.

Develop a News Sense

It will surprise you how soon you will begin to develop a news sense, to know instinctively when something about your club is news and

when it isn't. One of the best ways to develop this sense is to study your newspapers, notice the kind of stories used and how many different sections may print something on the square dance phase. First select the section, then slant your news story accordingly.

Try to adopt a simple pattern for writing your stories. Imitation at first can aid you greatly in developing your own skill in presenting the facts with a minimum of effort and training. Follow the style and construction of articles that already have appeared in your paper. Clip from your paper various types of stories that may apply to your club news and use them as patterns when a similar story arises around your club. Also, find out the deadline for handing your copy to the paper.

The ABCs of writing a news story is to tell — *who, what, when, where, why* and *how*. After you've written your story, check it against these demands. Keep as much of this information as possible in your first paragraph.

The editor wants all the facts and the necessary details, including the full names and addresses of local persons involved and the identification they have with the club and the square dance activity. Your story should be brief, accurate and impartial. In fact, when you give a story to an editor, you in effect become a member of his reporting staff. He can rely on you as a dependable and discriminating news source by publishing your material, or he can "fire" you by tossing your material away.

Don't misinform him or make mistakes that may appear in print and reflect adversely on him and his newspaper — making him feel his confidence in you is misplaced. He won't trust you a second time.

If there were but one thing the editors the country over had in common, it would be an insistence on accuracy. *Stories written in long hand invite errors*. If it's not possible for you to type your story, *print* all names and make certain your penmanship leaves no room for doubt in the editor's mind about the spelling of *any* word in the story.

By following these basic rules when preparing a news story, you will go far in building prestige for your club — and for square dancing — in the mind of the editor:

- (1) Type it double spaced on one side only on white 8½"x 11" paper.

- (2) Leave ample (1½") margins, both right and left.

- (3) At the upper left hand corner type the name of the group you represent, your name, address and phone number. This will identify you as a news source and the editor will have no trouble reaching you if he has any questions about the story. You may indicate the subject of your release but don't write a headline. That's the editor's job.

- (4) In the upper right hand corner give a release date, that is, a date when the story may be printed. Mark it "for immediate release" if you permit the editor to print it as soon as he receives it. Mark it "for release at will" if they may print it at any time. Mark it "for release on such and such a date" if it is not to be published before a certain date.

- (5) Start typing the actual story about one-third or one-half of the way down the page, and keep the story short. Most of your stories should be restricted to one page. If the editor wants more details, he'll ask for them. If you must go past the first page, write "more" at the bottom and the number 2 at the top of the next page. At the end of your release indicate the end with a # or a -30-.

- (6) Before you present your release to the paper, read it over once again to be sure that it is neat and that you have said what you intended.

By allowing space between the lines of your copy you are providing room for the editor to add copy or make corrections. The extra wide margins will allow him to mark the copy for the typesetter and the room at the top of the pages gives him ample space to print heads that will be needed with the story.

In keeping your story short, avoid adjectives and the glowing tribute. Don't mistake what should be *advertising* for what is newsworthy. An examination of your story should tell you whether it belongs under advertising or news.

Don't try to use "pull" with an editor; nothing will make him back off more quickly.

Names make news, as everyone knows. Al-

LOCAL SQUARE DANCERS
Carolyn Crosby
317 N. Water St.
Omaha, Nebraska
Phone: VE - 83691

FOR IMMEDIATE RELEASE

(WHO) Danny Burns, nationally known square dance caller from Clemson, Texas,
(WHEN) will appear in Omaha on Saturday, January 8, at the Eighth Annual Square Fun
(WHAT) Fest sponsored by the Omaha Square Dancers' Association. The dance, to be
(WHERE) held at Lotus Memorial Center, is expected to attract several thousand
square dancers from Nebraska and neighboring states.

Spectators may watch this colorful spectacle by purchasing tickets at the
(HOW) door or by calling at Royal's Music Shop. Dancers' tickets are available through
the association.

Ron Smith, local businessman and association president, says that proceeds
(WHY) from the dance will be directed into the educational fund of the sponsoring group,
to assist in financing classes for square dance callers and beginner dancers.

#

The sample news release shown here follows the general rules listed on these pages. Notice that early in the article it contains all the necessary requirements of a good news story.

most everyone likes to see his name in print. Experience has taught editors that names, names, names help build circulation which is greatly to the editor's advantage. So it's well worth the effort to include all the names pos-

sible in your story. Sometimes it isn't suitable to include full lists, but when you can give credit to committee chairman, etc., it is best to include them. *Just make doubly sure — please that you've spelled all names correctly.*

SUMMARY—SOME USEFUL HINTS IN PREPARING NEWS

1. Don't color the facts. Superlatives, exaggerated claims, self-promotion, opinion or personal comment do not belong in a news story unless the opinion or comment are news in themselves.

2. Don't pressure an editor by flaunting your advertising in his face. In the first place you're insulting him and in the second place, in most instances, he doesn't have anything to do with the advertising, anyway.

3. Don't beg, plead, wheedle or shed tears before the editor to get your story printed. If you have a good story, it will stand on its merits.

4. Don't argue with the editor if your story isn't printed and don't go over his head to the editor-in-chief or publisher in an attempt to get your rejected story in print.

5. Don't send your material to the wrong man. Address the material to the editor by name, and better yet, when you have an important story deliver it to the editor in person. It will give him a chance to get quick answers on any questions he may have about the story.

6. Don't come rushing in with a routine story five minutes before deadline. Routine material, such as dance listings, should be in his hands at least 24 hours prior to the day of publication. Just to be sure, it would be wise to check a paper's deadline requirements ahead of time.

7. Don't send the editor a story and then ask him for a clipping. You at least should be interested enough to buy a copy of the paper and look for the story.

8. Don't play favorites. Cover all your local newspapers. If there are two or more papers in your community you may want to submit your story to both or all of them. Make original copies; no editor will tolerate carbon copies. To avoid possible misunderstandings, if you send the same stories to several papers indicate on the page that it has been given to other papers. If, however, you write a special story about an identical dance or festival for each paper type in "copy prepared for (name of paper)."

9. Don't be upset if your story gets pushed off page one or out of the paper entirely. We remember how excited we were a number of years ago because a reporter and a photographer from the downtown paper spent the afternoon covering one of our large festivals. When they left they seemed quite pleased with the material they had and all but promised us the entire picture page the following morning. As luck would have it, two large freighters collided head-on in our harbor that very evening and with great fires and hundreds of men trying to save the vessels all news shifted to the scene. What happened to our story? No one seems to know. The next morning half of the paper was filled with pictures and accounts of the disaster. Nothing was ever used on the square dance story. And so it goes.

The Value of a Picture

The true worth of a picture has often been compared to the value of a thousand words. The very nature of square dancing would indicate that good square dancing photography can be extremely eye-catching. Most frequently, if a newspaper is doing a feature story on square dancing, it will send its own reporters and its own photographers. It will be up to you, or a representative of your square dance club, to identify the people who will be in the picture and to give the reporter information he may need to allow the editor to prepare a caption.

For square dance publications, and occasionally for newspapers, you may be expected to submit your own photo art. With picture-taking a hobby almost as popular as square dancing, there probably breathes no group that doesn't have a talented amateur who can take pictures. As a rule these newspaper pictures seldom occupy more than two columns. This is due to tight space and high engraving costs, and a well composed picture should not spread out too much.

Because it is an *action* hobby, square dancing lends itself beautifully to good action shots. Although you will undoubtedly pose your picture, try hard to make it appear natural. Even though the photographer taking your picture may want the dancers to "freeze" for a better exposure, see that the dancers are positioned to simulate action — with one foot ahead of the other as though they were actually in motion. If the purpose of your publicity and your photograph is to help "sell" square dancing to others then make it look like the *happy* activity we all claim square dancing to be.

When setting up a picture look for the little things that will appear best in print. Properly attired dancers are very important in creating a pleasant image. Somehow a picture of square dancing men in short sleeved shirts or ladies in slacks with bare midriffs does little to excite others to join the activity.

We were amazed at a recent newspaper article which covered a full page — and in color, too! Of the six photographs one showed a male



participant, boots off, bare feet sticking out in front of the camera. Another featured a couple kicking high over their heads, and a third captured a girl dancer in the middle of a twirl with skirt high above her waist.

From the standpoint of square dancing in general the value of an otherwise attractive picture story was lost. When non-square dancers are given the impression that square dancing means that one dances in bare feet, is expected to do high kicking acrobatics, and is likely to show off uncovered legs to the folks sitting on the side lines, he or she probably counts himself "out" then and there.

Mind you, we're not prudes about all this and we understand how a camera can over-emphasize these things, but let's not lose sight of the fact that this is what the public sees and this is the impression the public will carry concerning square dancing.

Every picture you release should be correctly captioned. A caption is simply an identification of the picture telling what is happening and

identifying those in the picture (left to right).

It may be a wise idea to write your picture caption first and then have a photographer shoot a picture to fit the caption. For instance:

Eight to the center with a right hand star. The Dosi Dancers of (this city) with the help of their caller, Sam Brown, get ready for next Saturday's festival in the Armory.

In writing a caption be sure to type it on a separate sheet of paper, then scotch tape or paste the paper to the back of the photograph. Under no circumstances type or write on the back of a picture. The slightest impression will leave a mark on the front of the photograph, often making it unusable. Always submit glossy prints, at least 5 x 7 inches, or better, 8 x 10 inches in size. Most visiting callers for your club dances can furnish you with glossy photographs. Sometimes the caller may provide a mat in place of a photograph and you may check with your local editor to discover which he prefers.

The Press Party

For an unusually newsworthy square dancing event it may be advantageous to call a news conference or prepare a Press Party. Representatives of all the press, radio and television outlets in the area should be invited so that they have equal access to your news story at the time it is presented. If your event is nationally newsworthy, you may want to include the nation-wide press services and representatives from radio and television networks.

For the news conference the person or persons conducting the event should be appropriately "backed up" by press handouts and possibly a typed-out copy of the announcement. In this way the "facts" will be in the newspapers' hands.

The Press Party is sometimes given under the misapprehension that by providing the reporters and photographers with enough to drink you will be able to "buy" story space in his publication. Nothing could be further from reality. If a party is to be held, conducting it in a manner most typical and in the best interests of square dancing has proven to be also the most successful.

A mid-morning or mid-afternoon "coffee

break" type of get-together might make your press party. Provide, with your publicity handouts, cups of steaming hot coffee and some *good* rolls or cookies to go with them. Serve them nicely, perhaps pressing into service some of the charming club ladies to act as hostesses, just as they might at a club dance. If they are in attractive square dance attire, this should help to interest the news-people present and show them what square dancers really look like, as well as how they act.



SQUARE DANCE PUBLICATIONS



As square dancing has grown, the need for communication between dancers and their various representative groups has increased. Today there are literally hundreds of square dance publications, ranging from the simple one-page dittoed club bulletin through the more elaborately prepared club newsletters, the printed monthlies put out by associations, the regional publications covering several states, and finally to national publications the size and scope of *Sets in Order*.

When you have special news designed just for square dancers, your square dance publication is your best medium.

To prepare material for a square dance publication it is best to first study the publication to determine the type of news it uses and whether photographs are acceptable. By reading through the publication you may find out other important information including copy deadlines.

The same general rules hold in preparing copy for these publications as apply to stories prepared for the local newspaper. Handwritten or carbon copies are not easily read and you stand a good chance of having your copy "lost in the shuffle" and your efforts gone to waste. Though it may take a bit more time, you'll find that a personally typed news release — mailed directly to the publication — is your best method of getting news into print.

One of the main features in the local publications is the directory of dances. When sending in listings for this purpose be sure that all of the pertinent material is included. This includes the name of the club, the name of the caller, the day when the group meets, address of the hall, etc.

News items aimed at *Sets in Order* should be of general interest to everyone, inasmuch

as readers are scattered throughout the world. Copy deadline is the 25th of the month, one month and five days previous to the date of publication. As a rule *Date Book* listings contain dates only for a month to a month and a half in the future. All photographs sent in should be clear, glossy prints. Be sure and identify your pictures carefully so that wrong names won't be applied to the various subjects. Those items getting feature treatment in *Sets in Order* are articles dealing with "how-to-do" stories. This means news of successful events or projects that can be applied to other square dance groups in various parts of the world.

FULL CIRCLE

Square Dance publications have been originated to help you, your club, class or association to prosper. By running publicity and date listings of your square dance group, hundreds of interested square dancers may know your story and perhaps take part in your group's activity.

At the same time, your cooperation and assistance in gaining new subscribers for these publications insures the fact that more and more interested people will read news of your group and consequently be inclined to support your group's square dancing activities.

It makes good sense to support your favorite square dance publication and encourage every square dancer to be a subscriber. Regular readers of square dance publications become the most interested, enthusiastic square dancers.

Square Dance Columns

In areas where square dancing has become unusually active, interested individuals have managed to "sell" the local editor on the advantages of running regular (usually weekly) square dance columns.

The editor, so often hampered by reams of miscellaneous square dance news releases, is generally relieved to find an individual, or group, with a knowledge of the activity who can take over this responsibility. By giving fair treatment to all square dances in the area the newspaper benefits. At the same time, readers know that they have one spot where square dance news may be found.

These columns fit into different styles. The simplest form is often just a rundown of club activities listed day by day for the coming week. The next would be the column which, in addition to running these listings, also publishes some feature material on classes and special square dance events. Occasionally, an exceptionally well-qualified writer will take over the column and lend an interesting news approach to the square dance picture each week in addition to running the usual listings.

Often a square dance association in the area will see the advantage of such a column in the local press. Association officers will endeavor to find a qualified person from among the dancers and will then present the proposition to the local editor.

If the plan is well thought out and if the information presented to the editor shows that a large number of the readers in the area are square dancers, the column may become a reality.

Value of Publicity Clinics

Square dance associations are in an extremely favorable position to help their member clubs plan publicity programs by holding *publicity clinics* from time to time. Publicity directors from each of the member groups can gather at a designated time and place to hear representatives from all of the local newspapers and square dance publications as they discuss the techniques in handling publicity.

Newspaper deadlines, specific requirements concerning material and an opportunity to ask questions are just some of the valuable items covered at meetings such as this.



An individual interested in starting such a column should be sure that his motives are unselfish and his main purpose in producing such a column is for the unbiased general promotion of square dancing in the area.

Those wishing to have listings and news published in these columns can, as a rule, determine the name and address of the columnist and from this person learn the deadlines and copy requirements.

Incidentally, if you are ever contemplating starting a square dance column in your own area, Sets in Order will be happy to send you sample columns from newspapers in various parts of the country.

"Follow-Thru"

Your club will find it wise to keep a file or a notebook on the publicity projects the group has undertaken. The purpose of such a collection is not *just* for the enjoyment of reading over the bits and pieces. But, by carefully analyzing what your group has prepared and then checking the results of what has appeared in print you will be in a good position to plan for the future. We all make mistakes, but the successful publicist will profit from his and, with careful analysis, improve on last year's program in the coming year. He will make a concentrated effort to write his stories in the most acceptable form.

SQUARE DANCING AS ENTERTAINMENT

RADIO



The value of radio as a publicity medium has long been established and square dancers have found this means to be a most effective way of telling their square dance story to the public. A news or feature item on some coming square dance event should be sent to the main offices of the local radio stations in a similar manner to that of sending information to the newspapers. The pertinent facts concerning the event, the dates, times and correct name and address should be on the release in the event that the radio station wishes to contact you for further information.

Many radio stations conduct special public events programs and it is possible that a visiting caller or chairman in charge of a festival may be invited to the radio station for an interview. Quite frequently stations interview over the telephone and you may wish to direct your special news to the announcers or commentators conducting such programs. Simply address a letter to the particular show, outlining your story, and hope that the persons involved will contact you.

Regular Radio Square Dance Programs

Perhaps in the last 8 to 10 years there have been a hundred or more exclusively square

dance radio shows produced on a weekly basis in various square dance centers across the country. There have been quite a few in the United States, several very successful ones in Canada, and a number connected with military outposts and armed forces radio services overseas.

Shows of this type are often run by well informed square dance enthusiasts who have managed to sell the local radio station on the idea. The format of many of these shows is to appeal to the non-dancer as well as to the active dancer. The program, in addition to announcements concerning dances open to the public and news items of special interest in the square and round dance field, also airs new record releases and occasionally brings in local and visiting square dance celebrities.

Square dance programs of this type are often sustained by the station as a public service although many that have continued on successfully over the years have found sponsors who were willing to pay the bill in exchange for the advertising value. When accepting a program of this type it is extremely important to be sure that any product or organization connected with it as a sponsor is in good taste with the best interests of square dancing.

TELEVISION

Undoubtedly one of the best promotional media available today is television. Your news story may be sent to the television station much in the same way as to the newspaper or to the radio station. If you have an event of rather unique perspective which would lend itself

well to the television camera, notification well in advance should be made to the programming director of your local channel.

Describe to him what your event will be and tell him a bit about the appeal of this activity. Perhaps you may entice him to one of the local

square dances so that he may get an idea of the kind of action he might expect at the big event.

It's quite possible that through such efforts you may get television coverage of at least a portion of your festival. Often, if a television station is not able to do a "live" remote coverage of an event, due to time commitments, its directors may feel justified in sending cameramen to take movies or tapes for later newsreel or delayed broadcast. Often, with a square dance tied in with a large local civic celebration, television coverage will be given to the arrival of square dance dignitaries as well as to other features of your square dance event. When planning such an event, it is well to keep in mind which portions are particularly visual and best fitted for television coverage.

Regular Square Dance TV Programs

Just as there have been successful radio square dance shows, there have been quite a number of very successful television series in recent years. The very nature of square dancing makes its presentation on television extremely picturesque and interesting.

YOUR LOCAL SPEAKER'S BUREAU

Virtually every area has its service clubs, PTAs and other groups that draw heavily from the available lists of the area's speakers. Could there possibly be any more effective publicity than to have one or more of your members known as authorities on the subject of square dancing? The history of this activity forms a colorful and moving chapter—not only in the past of this nation, but in its present, and in its future.

Human nature is such that an authority on one subject is regarded as a seer on all subjects. The public looks up to the man who can think and talk on his feet. It's a priceless art worth cultivating as a definite asset to yourself and to your square dance organization.

If such a person or persons are available in your club or square dance association, be sure to contact your local speakers' bureau. It may be that your representative has access to motion pictures or slides of square dancing and these of course can add interest to the speaker's talk. Giveaways, such as *The History of Square Dancing* (put out by Sets in Order), sample copies of a square dance magazine or other items, could help convert the listeners from

The high cost of television does warrant sponsorship and here again it's important that a T.V. square dance program be sponsored by products or organizations that will do the activity no harm by association.

Foremost in the minds of those preparing a TV square dance show should be the fact that the TV program offers excellent opportunity to develop interest in the activity. If those watching such a program are able to say, "That looks like fun. Why don't we give it a try?" then such a program should be considered successful indeed.

"Good taste" coupled with good judgment should be the underlying factors whenever a display of square dancing is presented to the general public. To be sure that the program does fulfill its mission of "selling square dancing" an offer to give away printed or mimeographed notes concerning the activity and the dances will often bring in excellent mail response which, to the television station, means dollars and cents, and therefore tends to make those in charge of the telecast look more kindly than ever on future square dance shows.

casual interest to a genuine desire to find out more about the activity.

ACKNOWLEDGMENTS AND CREDITS

The editors of *Sets in Order* who have prepared this publicity booklet wish to give special credit to square dancers and non-square dancers alike who have contributed ideas and material for these pages.

So, You've Been Elected Publicity Chairman! prepared by Occidental Life Insurance Company of California.

How To Get Publicity for Your Company and Products, Printer's Ink, August 1947.

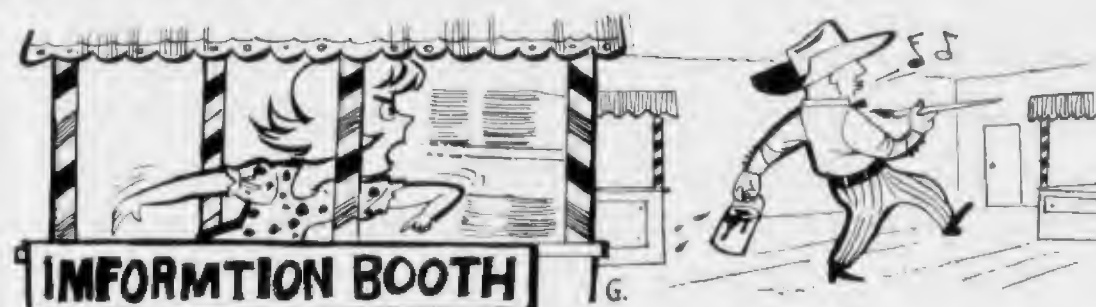
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SQUARE DANCING— ITS OWN BEST SALESMAN



No quantity of descriptive words will do as much to attract newcomers to square dancing as a "live" display of the activity itself.

Perhaps the best demonstration of square dancing is one that is *not* put on for a show. A regular club dance, the local roundup or festival, even the State or National Square Dance Conventions can do more to sell the activity than all other methods combined. Let a non-dancer sit in the balcony at a big dance and he can't help but absorb the friendliness, enthusiasm and excitement that is spelled *square dancing*.

Tying the local or national event into a publicity outlet is not a difficult task. At some of the large square dance events ushers pass among the crowds handing out addressed postcards which the spectators may send in with their name and address to receive information on new classes starting in their area. A booth located near the non-dancers' entrance to the square dance hall can be equipped to pass out information on the activity. And pleasant, costumed attendants can answer any questions the curious may have.

Don't overlook these events as being outstanding opportunities for interesting the public in square dancing. They have paid off in the past and they'll continue to be an extremely valuable and unique publicity instrument. If newspaper and radio publicity can emphasize the invitation for all non-dancers to come and "watch," undoubtedly the actual dancing itself will do the rest.

Let Your Imagination Go!

In addition to the specific outlets of publicity already mentioned, here are a few more to which you might give careful consideration. Even with all of these, there undoubtedly are dozens of others. With a little imagination you are bound to come up with some good ones.

Magazines of specialized local interests — this would include your Chamber of Commerce

magazines and special calendar-type publications given away by restaurants and other local groups.

Small information cards to be placed in rooms in motels, hotels, gas stations, etc.

Bulletins and papers issued by special groups for use of members (i.e. local square dance clubs, other service social clubs, senior and junior Chambers of Commerce, Veterans' organizations, high schools, colleges, universities, religious and commercial schools, and house organs).

Newsreel shots for use in local movie houses.

Bank lobby and store window displays of square dancing, costumes, books, pictures, etc.

Displays and square dance demonstrations for local groups, service clubs, markets, school assemblies, airports — in welcoming dignitaries, etc.

A square dance float or a dancing unit in the local parade.

Making a demonstration group available for civic functions and special celebrations.

And don't forget the local Fair. Regardless of whether it's the small county fair or the tremendously large World's Fair — it will attract people. If you're permitted to display square dancing in a favorable manner at one of these, then it's an opportunity to tempt these people into some future square dance class.

CONCLUSION

Although this booklet is only an introduction to the vast field of publicity available to you and your square dance group, perhaps it will tend to ignite your imagination. The successful square dance publicity campaign is one that is built especially to fit the unique needs of one particular group. However, when intelligent, favorable publicity is used it will aid the overall good public relations image of square dancing. Use this material as you wish in helping your club or association win more friends.

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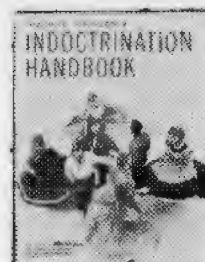
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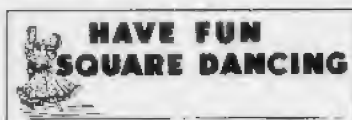
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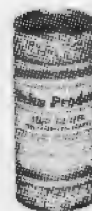
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(Letters, continued from page 3)

but few can offer the friendship and fun that the tradition of square dancing makes possible. The hoedowns are a little bit of home when you are half-way around the world.

Square dancers participating in local events have found no language barrier exists when it comes to music and laughter. And the colorful western outfits are much appreciated by the Filipino people, especially the pantalettes. They have brought many a delighted giggle as the dance pace quickens.

Betty Mix

Sangle Point, The Philippines

On Lloyd Shaw

Dear Editor:

It is after 10 P.M., this windy Sunday evening here in New England and I have left the warmth of my bed to write you, while the children are sleeping and all is still. I have just completed reading your dedication (November) issue of S.I.O. and my thoughts on it must be shared . . .

In reading your issue, I alternately cried and laughed; laughed and cried. There was a lifetime of love on every page concerning the man I will never have the opportunity to meet.

How does a caller who has come along after this opportunity has flown, feel? Let me tell you — he must feel like me.

I am sorry, first of all, that his personality, philosophy and knowledge can never be mine — first hand . . . I am happy because a man such as Dr. Shaw gave of himself so much while alive that many, many people can give to us now what Dr. Shaw shared with them while living . . . I feel tonight that nothing can ever touch my belief that the square dance story is as beautiful as the lives of the Shaws, and I hope that my part in its unfolding can be as untouched by personal gain, as that of the Shaws . . .

Gloria Rios

Westfield, Mass.

Dear Editor:

One of the most enjoyable experiences Claire and I have had is the reading of the November issue of Sets in Order, particularly the statements of many of the people with whom we became acquainted at the Cheyenne Mountain School during the summer trips we made back there. The wonderful experiences we had stand above everything in our entire life — morning sessions with Pappy, going across the



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road to have our picture taken, and the wonderful evening dances, including the one in the park downtown — will remain with us forever . . .

Floyd Webster
Long Beach, Calif.

Dear Editor:

What a lump formed in my throat and what a flood of memories were unleashed when I opened the November issue and saw my friend Dick Hufnagle's magnificent portrait of Pappy on the cover! . . .

Your own fine text and the selections of statements from other "alumni" of the summer sessions have captured the spirit and meaning of Pappy's sessions better than I would have dreamed possible. For it was a spiritual as well as educational and physical experience and the spirit of a thing is hard to put in words . . .

Some schools or workshops give a spirit of "take my material and go ye henceforth," but Pappy's said, "go ye henceforth and do better." His inspiration and example challenged us to find the finest and best in ourselves and in our

Lida Rose...S.I.O. 141

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dancers. The thing I most remember from his lectures is this: "The caller's responsibility is to give the dancers not what they want but what they need — and still make them like it." A difficult goal, yes, but one that if applied more widely would perhaps lengthen the period between crises in the square dance world . . .

G. Loyd Collier
Hattiesburg, Miss

Dear Editor:

Bless you for the November issue of Sets in Order featuring the impact of the life of Pappy

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Shaw on square dancers over the country.

My husband and I were privileged only twice to attend his institutes and have both Pappy and Mrs. Shaw as honor guests at one of our square dance festivals . . .

How I wish all present day leaders could have the privilege of hearing his lectures in the Cheyenne Mountain School gym before starting the day's schedule at his institutes. We do what we can to keep his "gospel" alive.

Juanita Hoffman
St. Joseph, Mo.

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Dear Editor:

I should like to tell you we thought your story on the life and work of Lloyd Shaw one of the finest and most dedicated articles we have ever read. We are part of the "new order" of callers in square dancing. Bob has been calling about five years now, and while we did not know Dr. Shaw, we have had the privilege of meeting many thousands of dancers and many, many callers who have done their best to keep square dancing the fine relationship and communication outlet he visioned it could

be and to which he devoted so much.

One of his quotes struck me as being especially essential: "Rhythm is the essence of all true dancing." What a pity that too often the "Old Timer" caller is stereotyped as having "smoothness" and the new "hot-rod" caller, if successful, is typed as having "rhythm." The newcomer in the calling field is then expected to try for one or the other, never both.

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that conclusion, but it would save many new callers and a lot of dancers much time and footwork if we could help the newer callers to realize you can call a really good peppy dance with the challenge so much in demand today — and still use that old-timer smoothness.

Barbara Morris
Colton, Calif.

Dear Editor:

A "quicky" to say Thank You for the last two issues of Sets. We love all of them but we are especially grateful for your editorial in the October issue together with Kay's and Forrest's article on teaching Rounds.

We can't say enough in praise of the issue on Pappy Shaw. It was not our good fortune to have attended a Shaw Institute; we started dancing just a bit too late for that. However, we have been fortunate to have many of the Shaw "graduates" give to us what they learned from Pappy not only in dancing but in ways of life. Please do print or re-print this series every so

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Dear Editor:

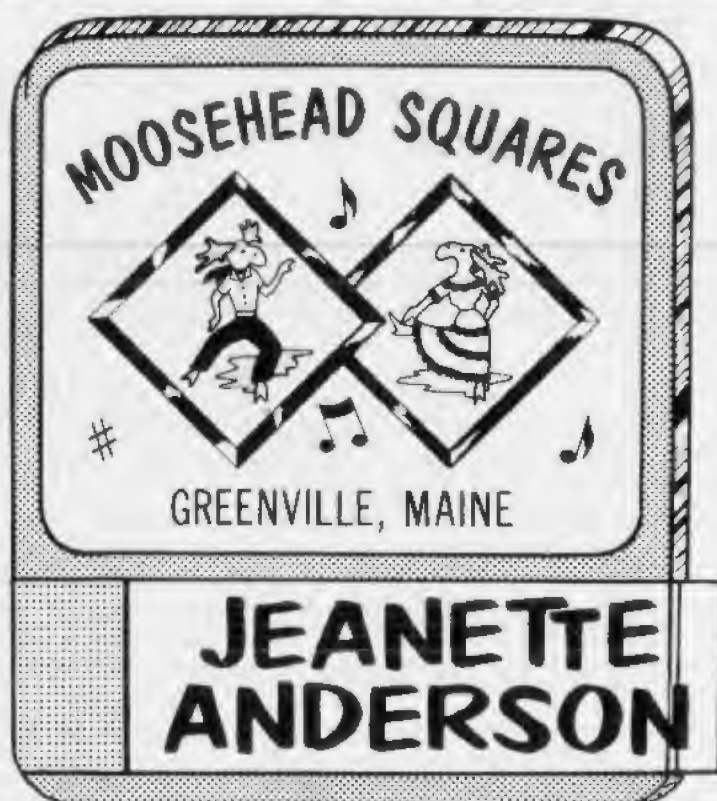
November Sets is out of this world. We have
had several people say to us, "So glad they did
this; it needed doing long ago — and it surely
is a fine piece of work."

...The articles touched us deeply and brought

back such memories as to again deepen our lives
and make us realize anew how much we owed
to Pappy and Dorothy and what a rich heritage
he has bequeathed to us. How we carry it on
now; how we cherish it; how we pass it on to
others is the high duty Pappy has left with us.

Bob Cook's article is most delightful and full
of feeling expressing the breadth and width, the
heights of Pappy's life and the way he gave of
himself to others in all walks of life . . .

Gilbert and Elsie Kerkhoff
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Dick Weaver—Kailua, Hawaii

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Dick went to Hawaii in 1952 with the Navy and joined the Hayseed Club there. With the help of that club's callers he switched over to the more modern type of club calling. Soon Dick was teaching beginners and then became club caller. He also played guitar and sang with a western band, a valuable aid to the calling beat. During this time he called at the Psychiatric Ward at Tripler General Hospital for the patients and for the Red Cross at the regular hospital.

From 1958 on during Aloha Week's Hoolaulea Night the Hayseeds and Dick have put on square dance demonstrations; he has also called demonstration squares on T.V.

Dick's was a square dance romance for he met his wife Aimee at the Hayseed club. Together they have taught round dance classes and she is usually at hand at the square dance clubs. Dick, Jr. came along in 1961 and thinks he can dance with the best of them. He even

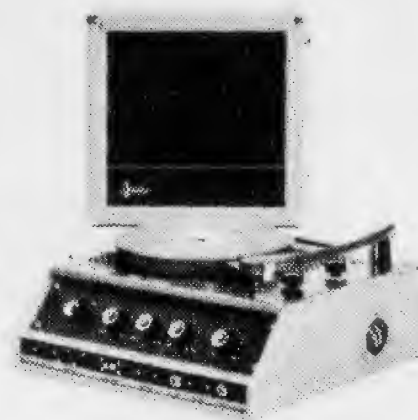
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calls — but without words! The Weavers attended Asilomar in 1960 and returned to the Islands with much inspiration and many new ideas.

Dick has taught several caller classes, started the Aloha Squarestitute in 1960 and has had four successful such occasions since. This is a P.M. workshop, dinner and dance.

In the 11 years he has lived in Hawaii, Dick, Sr. has started four square dance clubs on Oahu and still calls for two of these plus two others. Because most of his dancers are

in the military, he keeps instruction classes going constantly. He has taught about 6 classes per year for the past several years.

By day Dick is branch manager of a savings and loan association. He plans to come to the 13th National Convention in Long Beach in July, 1964, bringing a group of dancers.

ROUNDS OF THE MONTH

Rounds of the month for the past several months in various parts of the country add up something like this: in November the R.D.T.A.

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A - Bill Ball B - Instrumental

#1011 "ANYTIME"

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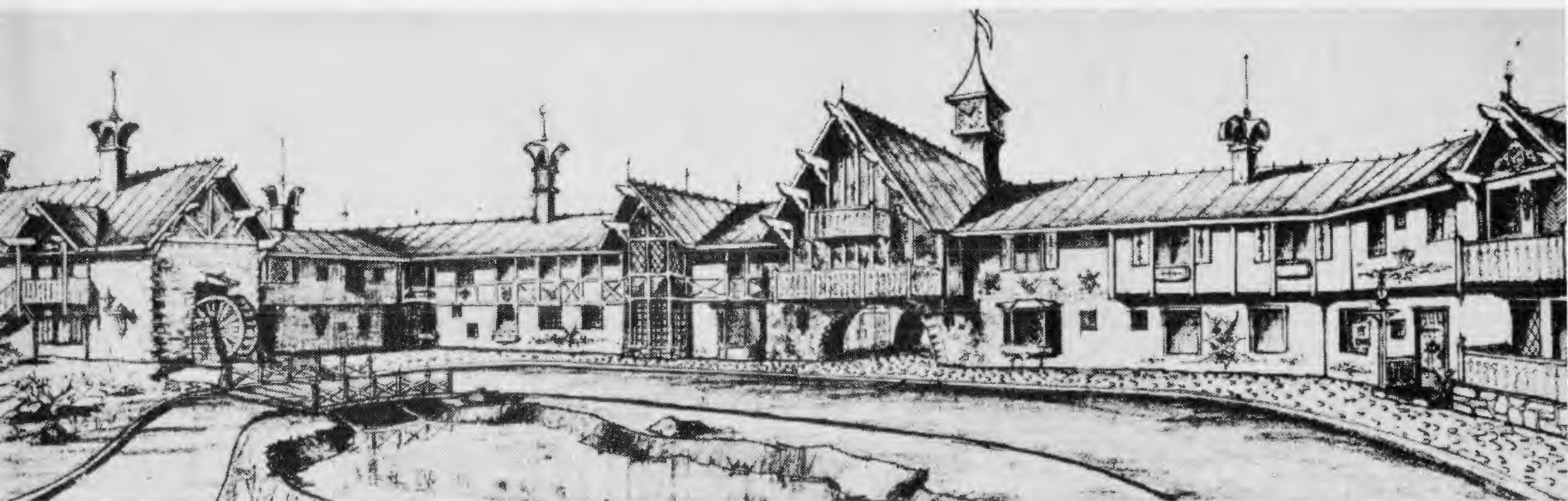
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of Southern California chose I Hum a Waltz for square dancers, Moonbeams Shining for round dancers; the R.D.T.A. of Northern California tabbed City Lights for square dancers. California's Central Coast Assn. picked Lonesome Two-Step for square dancers. In New Jersey the Delaware Valley R.D.T.A. also chose Lonesome Two-Step for square dancers, Danke Schoen for round dancers. The Kansas R.D.A. chose Lazy Summer Days and Do It Rat Now. December's choices included Oh, You Beautiful Doll for square dancers and Do It Rat Now for round dancers, by Southern California's

R.D.T.A. and in Washington, D.C. the R.D.T.A. of Greater Wash. selected Mrs. Bailey Mixer (Easy); Our Christmas Waltz (Inter); and Danke Schoen (Advanced.)

THOUGHTS ON SQUARE DANCING

In a very early issue of Sets in Order Jan Kronenberger, wife of caller Arnie, wrote some pertinent words on square dancing which seem especially appropriate at this time: "Tolerating nothing unlovely, Square Dancing is, therefore, a reflection on the wholesomeness of the American people. May we continue to nurture and preserve it."

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The Nays are past presidents of the Battle Creek Area Square Dancers' Assn. and are vice presidents of the Michigan Round Dance Teachers' Assn. They worked on the outstanding National Square Dance Convention in Detroit; many of the State Conventions in Detroit; and festivals in Michigan and Indiana.

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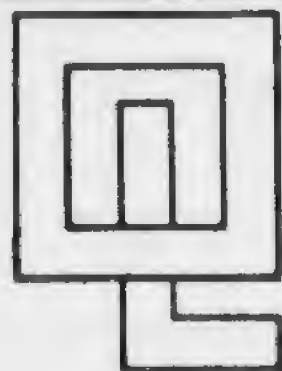
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dance clubs in the Battle Creek area; work the rounds, both teaching and cueing, at four square dance clubs; are members of and teach the Michigan round dance of the month to the Battle Creek Callers' Club; and are co-directors of Star-A-Rama, a winter weekend camp near Battle Creek.

To quote the Nays, "Although there is great satisfaction to a round dancer in learning the basic steps and in being able to execute them with a certain smoothness and grace, we feel that no one should ever lose sight of the fact

that square dancing and round dancing belong together. Rounds add the variety and interest to the square dance program."

—John & Marta Bruns; Nelson & Elaine Stark

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(Record Reviews continued from page 4)

patterns bring back some of the almost forgotten figures of a few years back.

Rating: ☆+

SUGAR COATED BABY — Wagon Wheel 104

Key: D **Tempo:** 124 **Range:** High HD
Caller: Don Franklin **Low** LB

Music: Western 2/4 — Piano, Guitar, Drums, Bass

Synopsis: (Break) — Allemande — ladies star — allemande — men star — allemande — partner right — allemande — grand right and left — do sa do — swing — promenade. (Figure) Head ladies chain — heads lead right — circle 1/2 — dive thru — pass thru — split two — around one — right hand star — allemande — do sa do — corner swing — promenade.

Comment: Music is interesting in that it changes to short passages in 4/4 time that gives an unusual effect to the dancers. The tune is a little slow and is a little high for some voices. The dance patterns use a "Triple Allemande" and this may throw newer dancers.

Rating: ☆+

ALL I WANT FOR CHRISTMAS — Lore 1053

Key: C **Tempo:** 113 **Range:** High HD
Caller: Bill Peterson **Low** LC

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: (Break) Ladies chain — circle — roll away — circle — roll away — right and left grand — promenade. (Figure) Heads up and back — roll away — pass thru — separate, round one — box the gnat — square thru 3/4 — allemande — pass one — swing — promenade.

Comment: The tune is quite busy and was recorded very slow. Dance patterns are conventional but speed makes it uninteresting.

Rating: ☆

WORRIED MAN — Go 114

Key: G **Tempo:** 123 **Range:** High HC
Caller: West Dyer **Low** LD

Music: 2/4 — Guitar, Bass-Guitar, Mandolin

Synopsis: (Break) Allemande — do sa do — allemande — promenade — men star right — pass one — do paso — promenade. (Figure) Heads 1/2 sashay — pass thru, round one — star thru — frontier whirl — cross trail — corner swing — allemande — weave — promenade — swing.

Comment: Music is adequate but played quite slow. Dance patterns are conventional.

Rating: ☆

SANTA CLAUS IS COMING TO TOWN—Jewel 118

Key: C **Tempo:** 130 **Range:** High HE
Caller: Louis Calhoun **Low** LB

Music: Western 2/4 — Banjo, Piano, Bass, Drums

Synopsis: (Break) Allemande — forward two for a thar star — shoot star — forward two and repeat thar star — shoot star — do sa do — allemande — promenade. (Figure) Heads lead right, circle to a line — up and back — right and left thru — star thru — cross trail — U turn back —

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square thru $\frac{3}{4}$ — corner swing — walk around new corner — see saw — allemande — grand right and left — promenade.

Comment: Recorded in a very high key and music has a good lively tempo. The dance patterns are very close timed. The break is quite comfortable but the figure is far too close timed for easy dancing. Rating: ☆

ROCKIN' ALONG — Golden Square 6017

Key: F Tempo: 127 Range: High HD
Caller: Johnnie Roth Low LE
Music: Western 2/4 — Organ, Vibes, Guitar, Bass, Drums

Synopsis: (Break) Circle — walk around corner — see saw — men star right — partner left for a thar star — slip clutch — allemande — grand right and left — promenade. (Figure) Heads lead right and circle to a line — up and back — pass thru — wheel and deal — double pass thru — all turn left — promenade — ladies backtrack — partner box the gnat — pull by — corner swing — promenade.

Comment: A good tune and quite acceptable music. Recording is towards the high side for many callers. Dance patterns have good timing. Rating: ☆+

MY OLD KENTUCKY HOME — Jewel 117

Key: D Tempo: 126 Range: High HB
Caller: Ray Bohn Low LB

Music: Western 2/4 — Piano, Banjo, Drums, Bass
Synopsis: (Break) Ladies chain — chain back — promenade — heads wheel — right and left thru — cross trail — allemande — weave — promenade. (Figure) Ladies promenade—swing — gents star right — allemande — partner right for Alamo balance — swing right, full around — corner swing — promenade.

Comment: Dance patterns are conventional and timing is O.K. but tune don't seem to lend itself to square dancing. A caller that is a good showman might be able to put this one over. Rating: ☆

VACATION — Blue Star 1703 *

Key: F Tempo: 130 Range: High HC
Caller: Marshall Flippo Low LC

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: Complete call printed in workshop

Comment: Adequate music and the usual good timing of a Flippo dance. Dance patterns are conventional. Rating: ☆☆

OH BY JINGO — Rockin' A 1307 *

Key: C Tempo: 127 Range: High HA
Caller: J. P. Jett Low LA

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: Complete call printed in workshop

Comment: A good tune and acceptable music. Dance patterns are interesting and well timed but some callers will want to change a few words to make it a little more directional. Rating: ☆☆

SIX DAYS ON THE ROAD — Bogan 1160

Key: G **Tempo:** 122 **Range:** High HD

Caller: Billy Dittmore **Low** LB

Music: Western 2/4 — Accordion, Guitar, Violin, Drums, Bass-Guitar, Piano

Synopsis: (Opener) Swing — allemande — weave — promenade — (Figure) Ladies chain — side ladies chain back — heads up and back — do sa do — ocean wave — swing thru — up and back — box the gnat — square thru $\frac{3}{4}$ — separate round one — square thru $\frac{3}{4}$ — corner swing — allemande — do sa do — promenade. (Break) Allemande — do sa do — allemande — weave — promenade.

Comment: Tune has quite wide voice range but key selection is well chosen. Music is standard for this label. Tune lacks excitement and the music is far too slow for good dancing.

Rating: ☆+

SUNDAY — Bogan 1164

Key: B flat **Tempo:** 126 **Range:** High HD

Caller: Darrel Slocum **Low** LC

Music: Western 2/4 — Guitar, Accordion, Piano, Bass, Drums

Synopsis: (Break) Around corner — see saw — gents star right — partner left, full turn — ladies chain $\frac{3}{4}$ — circle — rollaway — grand right and left — promenade. (Figure) Heads right and left thru — roll away — star thru — corner swing — allemande — forward two for a thar star — slip clutch — pass one — allemande — do sa do — promenade.

Comment: Standard music, conventional patterns, acceptable timing.

Rating: ☆+

I'LL SAIL MY SHIP ALONE — Rockin' A 1306

Key: C **Tempo:** 126 **Range:** High HA

Caller: J. P. Jett **Low** LA

Music: Western 2/4 — Guitars, Piano, Drums, Bass, Accordion

Synopsis: (Break) Around corner — see saw — face corner — all eight chain — allemande — forward two for a thar star — shoot star — weave — do sa do — promenade. (Figure) Side ladies chain — four ladies chain — heads $\frac{1}{2}$ square thru — do sa do — ocean wave — swing thru — balance — box the gnat — pass thru — corner swing — promenade.

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Comment: Adequate music, conventional figures,
and acceptable timing. Tune lacks interest.

Rating: ☆+

I WANTA GO HOME — Blue Star 1704

Key: C Tempo: 128 Range: High HA

Caller: Larry Faught Low LC

Music: Western 2/4 — Accordion, Piano, Guitar,
Drums, Bass

Synopsis: (Figure) Heads promenade 1/2 way —
lead right, circle to a line — up and back —
ladies chain across — end ladies diagonally
chain — up and back — star thru — dive thru
— circle 1/2 — frontier whirl — corner swing —
promenade. (Break) Ladies chain — chain back
— turn corner under — partner left — gents
star right — pass partner — allemande — swing.

Comment: Not a particularly inspiring tune. A
production line offering that provides nothing
inspiring. The routine is quite danceable.

Rating: ☆

I'M LITTLE BUT I'M LOUD — Windsor 4825 *

Key: B flat Tempo: 126 Range: High HC

Caller: Ruth Stillion Low LB

Music: Standard 2/4 — Guitar, Piano, Clarinet,
Trumpet, Drums, Bass, Saxophone

Synopsis: Complete call printed in workshop

Comment: Exceptionally well played music with
large band and a gimmick tune that many will
like. Like all dances by Ruth the selection of
lyrics is great. The dance is quite danceable.

Rating: ☆☆

GOLD AND SILVER — MacGregor 1000

Key: C Tempo: 125 Range: High HC

Caller: Chuck Raley Low LC

Music: Standard 2/4 — Guitar, Accordion, Celeste,
Bass, Piano, Drums

Synopsis: (Break) Do sa do corner — see saw —
circle — allemande — do sa do — bow — weave
— do sa do — promenade. (Figure) Heads
promenade 1/2 — lead right, right and left
thru — circle — sides break to a line — up and
back — star thru — square thru 3/4 — corner
swing — promenade.

Comment: Dance patterns are well done and the
music is typical of that offered by this label.
Weakest part of this dance is in the tune selec-
tion.

Rating: ☆

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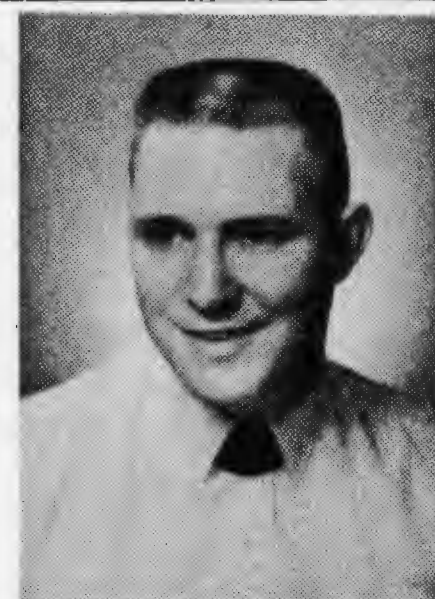
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Joan Of Arkansaw	Windsor 4824
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Sugar Coated Baby	Wagon Wheel 104
Blue Hawaii	Long Horn 137

ROUNDS

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Hi Lili, Hi Lo	Sets In Order 3139
I Hum A Waltz	Grenn 14055
Fraulein	Blue Star 1645
Dancing Shadows	Windsor 4682

JUST TO BE WITH YOU — Keeno 2280

Key: C Tempo: 128 Range: High HA
 Caller: Harlan McKechnie Low LC
 Music: Western 2/4 — Guitar, Piano, Drums, Bass
 Accordion

Synopsis: (Break) Swing — do sa do corner — partner swing — heads lead right, circle to a line — up and back — square thru — do sa do corner — partner promenade. (Figure) Ladies chain — 1/2 sashay — men move right, do sa do — allemande — box the flea — ladies right, do sa do — allemande — box the flea — ladies chain — circle — corner under — promenade.

Comment: If you are in need of dances, this one might fill the bill, but if you are looking for dances that are different or in any way offer something new you won't find it here.

Rating: ☆

FULL TIME JOB — MacGregor 1001

Key: F Tempo: 131 Range: High HC
 Caller: Don Stewart Low LB
 Music: Standard 2/4 — Accordion, Guitar, Drums, Bass, Piano, Celeste

Synopsis: (Break) Ladies chain — circle — allemande — partner right — corner do paso — swing new corner—promenade. (Figure) Heads promenade 1/2 — cross trail — U turn back — star thru — do sa do — ocean wave — square thru 3/4 — corner swing — promenade.

Comment: Danceable patterns, well played music and a fair job of tune selection. Rating: ☆+

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BLUE MOUNTAIN HOP — Flip 116

Key: A

Tempo: 127

Music: (Eva Nichols) Violin, Bass-Guitar, Piano, Mandolin

Comment: Flip side has a patter call by Lee Newton. The hoedown is played in traditional manner with a good "boom-chuck" rhythm.

Rating: ☆+

OH GOLLY — Sets in Order 2142

Key: C

Tempo: 128

Music: (Jerry men) Accordion, Guitar, Bass-Guitar, Drums

Comment: A melodious hoedown with accordion lead and a modern rhythm sound.

MAMA'S BOY — Flip side to the above

Key: D

Tempo: 130

Music: (Cumberland Mountaineers) Fiddle, Banjo, Piano, Bass

Comment: A re-issue of an old standard traditional style hoedown.

Rating: SIO

FLOP EARED MULE — Grenn 12058

Key: G

Tempo: 132

Music: (Al Russ) Fiddle, Guitar, Bass, Drums

REVERE ROMP — Flip side to the above

Key: D

Tempo: 130



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Comment: Two traditional style hoedowns with lots of fiddle. Rhythm is steady and strong.

Rating: ☆+

WHIFFLETREE — Top 25068

Key: C

Tempo: 130

Music: (Russal's Men) Piano, Guitar, Bass, Drums

MONONGAHELA — Flip side to the above

Key: G

Tempo: 130

Music: (Russal's Men) Guitar, Banjo, Piano, Drums, Bass

Comment: "Whiffletree" may be a bit too melodious for some callers but both have good rhythm and are in the modern style.

Rating: ☆☆

ROUND DANCES

ONE TOO MANY — MacGregor 1002

Music: (Messina) Saxophone, Guitar, Piano, Drums, Bass

Choreographers: Bobbie & Ray Culver

Comment: A lively and easy two-step to some music with a "rock 'n roll-twist" sound.

OUR CHRISTMAS WALTZ — Flip side to the above

Music: (Messina) Saxophone, Drums, Bass, Organ, Bells, Guitar, Accordion

Choreographers: Ivan & Molly Lowder

Comment: Very well played music. The dance routine is the same one done over much of the

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K-1030 I SAW THE LIGHT Flip/Instrumental

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K-1031 JOSE Flip/Instrumental, Caller: C. O. Guest

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NEW RELEASE ON BELCO

B-107 SWEET & EASY Flip/Inst, Caller: Johnny Pierce

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LH-137 BLUE HAWAII Flip/Inst, Caller: Red Warrick

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MISSOURI WALTZ — Flip side to the above

Music: (Texans) Piano, Accordion, Guitar, Bass, Drums

Choreographer: Henry "Buzz" Glass

Comment: An interesting waltz routine to slow tempo. Dance is not difficult.

DADDY'S LITTLE GIRL — Lloyd Shaw 257-258

Music: (Bergin) Piano, Saxophone, Organ

Choreographers: Jerry and Charlie Tuffield

Comment: A smooth flowing and not too difficult waltz routine.

GOING TO THE HUKILAU—Flip side to the above

Music: (Bergin) Piano and Organ

Choreographer: Dena M. Fresh

Comment: A fun two-step routine with a touch of "hula" styling.

OUR LOVE — Windsor 4692

Music: (Lofthouse) Guitar, Saxophones, Piano, Celeste, Bass, Trumpets, Drums

Choreographers: Bob & Dee Voshell

Comment: A light and easy dance to slow waltz tempo. The music is very well played and well recorded.

HAVANA — Flip side to the above

Music: (Poole) Trumpet, Flute, Clarinet, Piano, Guitar, Bass, Drums

Choreographers: Eddie & Helen Palmquist

Comment: A rhumba routine that will offer a bit of challenge to those that like the "Latin" rhythms. The music is well played.

TUXEDO JUNCTION — Belco 206

Music: (Rhythm Boys) Piano, Saxophone, Guitar, Trumpet, Drums, Bass

Choreographers: Pete & Anne Peterman

Comment: Well played and well recorded music and a dance routine that is different and interesting. It is not too easy to learn.

C. A. STAMP — Flip side to the above

Music: (Rhythm Boys) Piano, Saxophone, Guitar, Trumpet, Drums, Bass

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Choreographers: Bill & Mary Lynn

Comment: A fast moving but easy dance routine to some real lively music.

WHILE WE'RE YOUNG — Grenn 14058

Music: (Al Russ) Piano, Guitar, Saxophones, Clarinet, Trumpet, Drums, Bass

Choreographers: Phil & Norma Roberts

Comment: Music is the typical, well played music found on this label. The waltz routine is interesting, not difficult, and to a slow tempo.

PRETTY BABY — Flip side to the above

Music: (Al Russ) Piano, Guitar, Saxophones, Clarinet, Trumpet, Drums, Bass

Choreographers: Lloyd & Maisie Poole

Comment: Lively, well played music and an easy, fun type two-step

LOVE SONGS — Sets in Order 3145

Music: (Hi-Steppers) Saxophones, Trumpets, Piano, Trombone, Harmonica, Clarinet, Drums, Guitar, Bass

Choreographers: Eddie & Helen Palmquist

Comment: Good music and a waltz routine for those who like dances with a bit of challenge.

GOODY-GOODY — Flip side to the above

Music: (Medusa) Trumpets, Trombone, Saxophones, Piano, Bass, Drums, Guitar

Choreographers: Ken & Dolly Walker

Comment: A two-step routine that is both easy

and fun to do. The music has a true "big-band" sound.

LONESOME LIFE — Old Timer 8197

Music: (Art Jones) Guitar, Rhythm-Guitar, Drums, Bass

Choreographers: Gil & Betty Wunning

Comment: An easy two-step routine and a good tune. This is the same routine previously released to a "pop" record.

SAN FRANCISCO TO CAPE COD — Flip side to the above

Music: (Art Jones) Guitar, Bass, Piano, Drums

Choreographer: Joe Boykin

Comment: A very easy waltz routine to an interesting tune.

ENCHANTED TWO-STEP — Blue Star 1702

Music: (Texans) Piano, Accordion, Guitar, Bass, Drums

Choreographer: Carroll Ashby

Comment: A very easy two-step routine to a good tune

DOLL DANCE — Flip side to the above

Music: (Texans) Piano, Accordion, Guitar, Bass, Drums

Choreographers: Oscar & Frances Schwartz

Comment: Tune is an old standard and has good dance tempo. The two-step routine is easy.

(Continued on page 74)

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(Continued from page 72)

THE SUNNYSIDE — Blue Star 1705

Music: (Texans) Piano, Accordion, Guitar, Bass, Drums

Choreographers: Wayne & Norma Wylie

Comment: A fast moving two-step routine to the tune "On The Sunny Side Of The Street." The dance is not difficult and uses standard movements.

CALIFORNIA COUNCIL MEETS

Western Association hosted the Council of California Square Dance Associations on November 9 in Whittier, Calif. The State Convention Advisory Board, which consists of

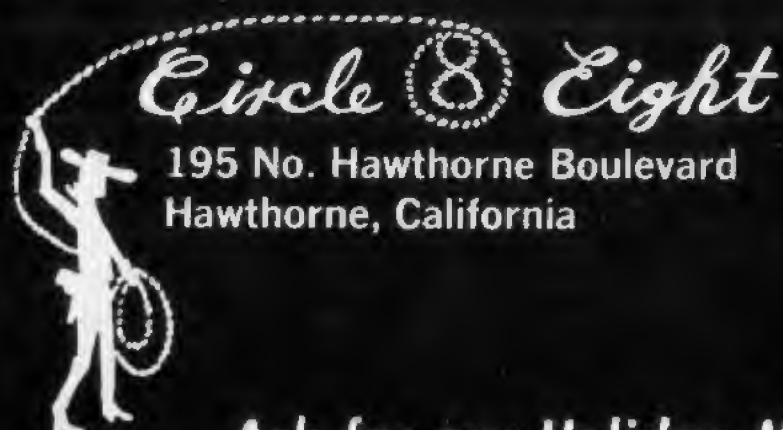
heads of associations as does the Council, convened first with Moon Mullins of Fresno presiding. Fresno will be the site of the California State Convention on February 21-23.

At the Council meeting itself, Al Peterson, president of Western Association, was in charge. For the first time in history all 16 of the associations belonging to the Council were represented, plus about 200 other active workers in the state organizations.

It is gratifying to report that the meeting opened with the Pledge of Allegiance to the

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Mail To: Registration Chairman, 11th State Sq. Dance Conv.
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Flag. This was followed by a few seconds of silent tribute to George Marshall, late Chairman of the Fresno Convention and ex-president of the Fresno association, who passed away in October. In this connection it was announced that November 15-16 were George Marshall Appreciation Days in Fresno, with a dance at the Square Dance Barn there, proceeds from which went to Mary Marshall.

Items on the Council agenda included an excellent report on the coming National Convention in Long Beach by Chairman Norm

Holloway; a report on the status of the insurance plan for dancers; a discussion on local caller difficulties; appointments to various committees.

The meeting was followed by an especially tasty dinner with hand-decorated plates as souvenirs for all. The hall was ornamented with square dance cut-outs and table pieces included "cowboys" made from cocoanuts and construction paper. Jolly Mixers Club hosted. The dance following the dinner was called by Pete Peters and Travis Snodgrass.



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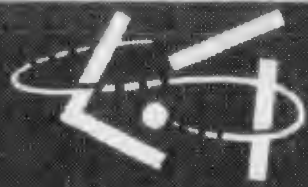
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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

OCCASIONALLY WE'LL RUN ACROSS a movement that is so simple and so logical that we wonder why it hasn't been brought out long before now. Such is the case with the following. You'll find that, in a way, it does for the Right and Left Thru what a Wheel Chain does for a simple Ladies Chain.

Roll Thru

By Earl Standring, Auburn, Massachusetts

In a movement that gets the same end results as a Right and Left Thru, two facing couples extend right forearms with their opposite and, turning, move clockwise one full revolution, then proceed on and Courtesy Turn their partners to face the other couple, having changed places.

The dancers shown in pictures 1 and 6 could very well achieve this same movement in a number of different ways. They could Right and Left Thru, Cross Trail and U Turn Back, Pass Thru and Frontier Whirl, etc. This movement takes a little more time and, in relation to facing at the completion of the movement, perhaps is a bit on the "dangerous side." Starting with two facing couples (1) dancers take the right arm of their opposite (2) and, turning (3), dance clockwise one full turn (4), then move forward to give a left to their partner for a Courtesy Turn (5) to end facing the other couple (6) having changed positions. As long as space and time conditions warrant, this movement may be used in place of a Right and Left Thru if the caller so directs.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

Due to the simplicity of this particular movement and because it can be used many times in place of a Right and Left Thru we have not prepared any special workshop material on the movement. You may wish to try it out for yourself under various conditions.

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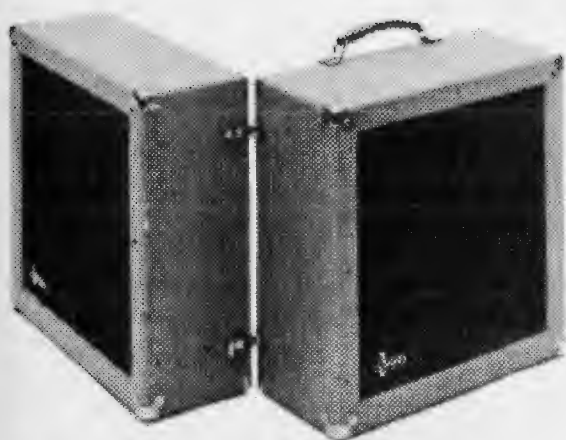
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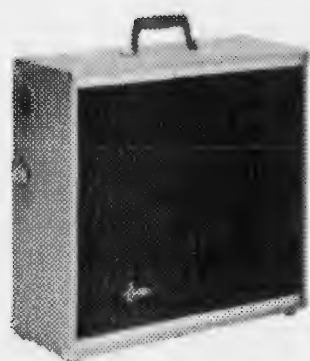
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